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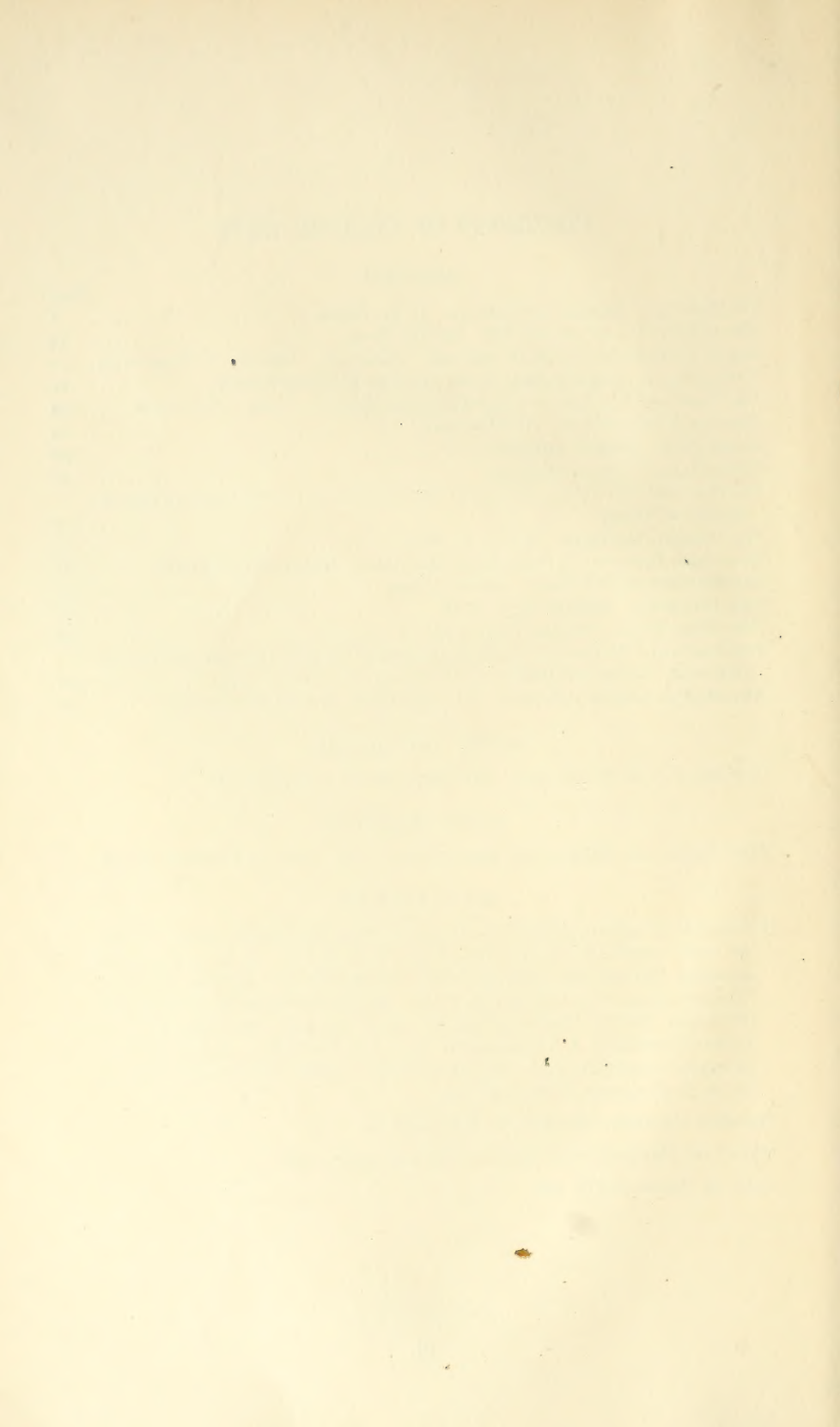
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# THE JOURNAL OF AMERICAN FOLK-LORE

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## THE RELATION OF BALLADRY TO FOLK-LORE<sup>1</sup>

BY H. M. BELDEN

THE field of the American Folk-Lore Society has been defined by Mr. Newell as including the beliefs, customs, and oral literature of the aborigines of North and South and Central America, as well as the folk-lore that has come into America with the immigration of the various European stocks. Professor J. G. Frazer, in his inaugural address at Liverpool two years ago, divided the field covered by such a definition into two parts, calling the one the study of savagery, and retaining the name "folk-lore" (in accordance with its original use) for the study of those survivals or remainders of an earlier belief and practice which are to be found among the so-called civilized nations of our day. And he states very clearly the reason for attaching to the beliefs and traditions of the more backward part of our civilized populations the same significance as to the social and psychological phenomena of savagery. He is speaking of religion; but what he says applies as well to science, art, and civil institutions:

"The present is the best guide to the interpretation of the past; for while the higher forms of religious faith pass away like clouds, the lower stand firm and indestructible like rocks."<sup>2</sup>

It is upon this ground only, it seems to me, that the study of folk-lore in the narrower sense—the study of "the beliefs, customs, and oral literature" of the less-sophisticated part of our civilized populations—can be justified in the eyes of science. Without this postulate, folk-lore must stand exposed to the charge once made by a carping critic against philology,—the charge of being "an unintelligent curiosity about trifles."

In regard to that part of the field of folk-lore with which alone I am at all familiar, the march-land between folk-lore and literature which we call balladry, it is especially important to ascertain, if possible, whether or no we are right, under the principle laid down

<sup>1</sup> Address of the retiring President, delivered at the Annual Meeting of the American Folk-Lore Society in Providence, R. I., December 29, 1910.

<sup>2</sup> Adonis, Attis, Osiris (1906), p. 83.



by Professor Frazer, in claiming it for folk-lore. The claim has been practically denied by some of the foremost of ballad students. According to Professor Gummere, "ballad-making is a closed account." The ballad faculty is atrophied; ballads are no longer living things, but are extinct like the dodo, and the most that we can do is to gather the dead bones. And even of these the gathering is practically completed. "Mr. Child," we are told, "made an effort to stimulate the collection of such remains of the traditional ballad as still live on the lips of the people in this country and in the British Islands. The harvest was, in his opinion, rather scanty. . . . Enough was done, at all events, to make it clear that little or nothing of value remains to be recovered in this way." Merely literary opinion, too, as voiced by Mr. Quiller-Couch in the preface to his admirable "*Oxford Book of Ballads*," is to the same effect. "The Ballad has been dead," he says, "or as good as dead, for two hundred years." If this is so, it would seem that folk-lore, as an active science, has nothing more to do with ballads. The bones are there in the museum, and we may study them at our leisure; but there are no living ballads, nothing in the present to guide us to the interpretation of the past. If folk-lore is the study of existing social and psychological phenomena, it must yield to history or to literary criticism the field of balladry.

Against such a view it may be objected, that, as a matter of fact, the activities of the ballad-collector are more earnest and more fruitful to-day (chiefly, it should be said, in consequence of the publication of Child's great work) than they were fifteen years ago, when Child's judgment just quoted was expressed. In England the Folk-Song Society has done all its very valuable work since Child's collection was finished; and Mr. Barry in the east, and others in the south and west, of the United States, have made extensive and significant collections. It may be said, too, that if events as recent as the death of Jesse James and the assassination of Garfield are made the subjects of ballads, ballad-making can hardly be pronounced a closed account. An American ballad that has much interested Mr. Barry and me—a ballad known by oral tradition from Nova Scotia to Texas—seems certainly to have been produced not above two generations ago. How, then, can it be asserted that the ballad is no longer a living form?

The answer comes promptly. These recent productions, though described as "song-ballads" by the people who cherish them, are not ballads; that is, not true ballads, ballads of the folk, "popular" ballads. They may be popular enough, in one sense of the word; they may no doubt be a proper subject of investigation for the folklorist; if ballads they must be called, let us call them "vulgar" ballads; at all events, let us keep them quite distinct from the true ballad of tradition, the "popular ballads" of Child's collection.

Thus we are brought, as the scientific investigator must always be, to the problem of definition and classification. In the case of ballads, the problem is an intricate one. Several types of theory as to the origin and history of ballads may be distinguished, with concomitant definitions and classifications. I shall attempt no more than a brief review of the leading theories, in order to make clear my own view of the relation of the folk-lore to balladry.

I begin with the most inclusive, — the doctrine held by Dr. John Meier, and expounded by him in his article on "*Kunstlieder im Volksmunde*." Dr. Meier's is really a theory of folk-poetry in the widest sense; it includes balladry, but is not simply a theory of the ballad. According to him, that is folk-poetry which, from whatever source and for whatever reason, has passed into the possession of the folk, the common people, so completely that each singer or reciter feels the piece to be his own. It comes ultimately, no doubt, from the invention of some poet. Indeed, Dr. Meier has traced one poem of known authorship, a sentimental little piece by a German nobleman of a hundred and thirty years ago, through a most surprising number and variety of forms sung by the folk in different parts of Germany. What constitutes these versions folk-song in contradistinction to Von Stamford's original "*Aennchen*" is the fact that all consciousness of the original authorship is lost, — so far lost that each singer feels the thing to be his own, and changes it, or rather simply utters it, according to his own fancy. This unconsciousness of any external authorship, of any authoritative form, on the part of the people who sing it, is what constitutes any given performance folk-song. It may be a piece from the concert-hall, or a song of Goethe's, or the work of some humbler or earlier poet; whatever its origin or character, it is folk-song if it has passed into the possession of the people. If it tells a story, we shall have to classify it as a popular ballad. No definition of the intrinsic qualities of folk-song is attempted, and the whole field — since every folk-version is an instance of folk-taste and of the workings of the folk-mind — belongs to folk-lore.

Coming nearer to our immediate problem, into the field of ballads in our own language, where the narrative form of popular song exceeds in bulk and value all other forms, we find Mr. J. H. Millar, in his "*Literary History of Scotland*" (1903), setting forth a doctrine not less sweeping than Dr. Meier's, though with a different emphasis. Everything, it would seem, that is called ballad is ballad to Mr. Millar. He is not concerned with the actual currency of these poems among the people. That is no part of the conception of a ballad. A piece may be a true ballad that never was known to any one but its author. Ballads are for him merely a form of literature. "*Ballads*," he says, "were written by men of varying degrees of ability.



An infinity of grades of excellence ranges from the best minstrels at the top to the worst at the bottom. But the dullest attempted in his blundering way to copy the example set by the most brilliant and popular; and the doggerel which recounts the fate of Mr. Weare who lived in Lyon's Inn is as much ballad — belongs, that is, to the same *genre*, is 'produced under the same conditions,' and is impregnated with the same 'folk-spirit' — as the gallant and inspiring stanzas which tell us of *Otterbourne* and *Kinmont Willie*. That it is worse poetry is true, but is not to the purpose. The difference is not that between two distinct species of art, but the difference between the work of a botcher and of an artist in the same kind." This means, for our problem, that the folk-lorist has nothing more to do with ballads than he has with sonnets; that ballads, like other poems, are the work of poets, to be judged as poems, and produced under substantially the same conditions as any other poetry. Joanna Baillie, Hogg, and in our own time Kipling, have been possessed of "the true ballad gift."

Millar writes in protest against the doctrine, of which Professor Gummere is the leading exponent, that there are genuine and spurious ballads, — more exactly, "traditional" or "popular" ballads and "vulgar" ballads, — the latter a low form of literature in the ordinary acceptation of that word, the former a product of the folk in a peculiar sense and under conditions no longer to be found in the English-speaking world. Professor Gummere has admirably made out the stylistic peculiarities of the "traditional" ballad, with which alone, under his definition, folk-lore has to do — or rather had to do, since the traditional ballad is extinct as a living form.

To this theory, by far the most important contribution to ballad study (excepting, of course, the great Child collection) that has been made in our time, I shall have to return in a few minutes. I pass on here to a brief statement of two opinions that have been formulated since the publication of "The Beginnings of Poetry."

One of these is that held by Mr. Phillips Barry. Although he has not yet published his arguments in full, I believe I shall not misrepresent his view if I say that, accepting Professor Gummere's analysis of traditional ballad style, he holds that its peculiarities are due, not to social conditions that have passed away, but to the fact of oral tradition itself; that instead of "communal origin," we should speak of "communal re-creation;" and that in American "song-ballads" of our own day we may trace the rudiments of the same stylistic peculiarities which we find fully developed in the best ballads of Child's collection. According to this view, ballad-making is far from being a closed account, and the whole field of balladry belongs to the domain of folk-lore.

The last view that I shall consider is that expressed by Mr. Ker, the

author of "Epic and Romance," in an address "On the History of the Ballads," read before the British Academy a year ago. After showing the difference between English, Danish, German, and French ballads, and distinguishing between the ballad and the romance, he reaches this conclusion: "The truth is that *Ballad* is an idea, a poetical form, which can take up any matter, and does not leave the matter as it was before." To the consideration of this pregnant utterance I shall return in the sequel.

So far as concerns our problem, the adherents of these diverse attitudes toward ballads may be resolved into two groups,—those who do, and those who do not, find, in what have passed in print and singing for ballads, more than one sort of product. In the latter group belong Dr. Meier, Mr. Millar, and — with a difference — Mr. Barry. In the former stand Professor Gummere and — again with a difference — Mr. Ker. I cannot hesitate to range myself with Professor Gummere on this point. It is incomprehensible to me that any one of competent critical judgment should read first such ballads as Scott printed in the "Minstrelsy," and then such stuff as came from the Seven Dials presses in the last century, without seeing between them a difference not only in execution, but in conception and in method. Without denying certain slight approaches to the manner of the "traditional" ballad in some of the "song-ballads" of American origin, I must still acknowledge a vital difference between the two. The question, then, takes this form: Is the difference between the "traditional" ballad of Child's collection, and the kind of ballad that is still in the making among the vulgar, such that this latter sort of ballad is of no concern to the folk-lorist? In order to answer this question, we must look more closely into the arguments for assigning a peculiar origin to the "traditional" ballad.

At the base of all arguments for the communal origin of ballads lies an antithesis, assumed or elaborated, between "popular" and "artistic" poetry. On the one side stands the poetry of the school, the closet, the "ivory tower," — poetry that is the self-expression of the individual, conscious artist. Over against this is set the poetry that springs from the people, — poetry of no recognized or recognizable personal authorship, that has no marks of the individual, that neither sprang from the desire for poetic fame nor has made any poet famous. Of popular poetry, so conceived, the great representative in our speech is the traditional narrative ballad. The structural peculiarities of the traditional ballad are clearly set forth in "The Beginnings of Poetry" and in "The Popular Ballad." They are, chiefly, the dwelling upon one or a few dramatic situations, the leaping from one such situation to another without expounding the connection, and the development of the situation by slight but significant variations in a repeated

formula, generally in the shape of a climax ("incremental repetition"), until the situation has been presented or sufficiently suggested. Such a style of narrative, it is contended, must have had its origin, not in the conscious and purposed workings of an individual poet's mind, but in the communal emotions of a homogeneous and therefore primitive society. Thus the traditional ballad stands not only as the representative of "popular" poetry, but as evidence of a way of making poetry no longer in existence among us. The ballads have no note of personality, of individual art, just because they are not the work of an individual, but of a community. Though of strongly marked quality as a kind, the quality runs through them all; there is but one ballad style. And because the individual and conscious artist cannot feel and sing as the primitive horde does, no cultivated poet, nor any member of a complex society, has ever been able to make a true ballad. Imitators always betray themselves and miss the true ballad quality.

Thus it is sought to establish a fundamental distinction between popular and artistic poetry. It may puzzle the modern mind to form a clear notion of how the primitive throng could find expression for its communal emotion, except through the inventive activity of some individual; we may question whether, at the time when most of the ballads in Child's collection must have taken shape, society anywhere in Great Britain was of the primitive homogeneity required by the doctrine of communal composition. But if once we can grasp, and accept, the doctrine of communal composition, it does seem to effect a radical separation between poetry so produced and the poetry of poets; and, since it is confessedly a method of composition extinct in our civilization, it would seem to exclude balladry as a living form from the field of the folk-lorist.

Now, the one form of poetry (for so we must call it in the absence of any other inclusive term) which most stoutly resists this division into popular and artistic is precisely that which the folk-lorist may still collect and study in the living specimen,—the "vulgar" ballad of the street, the mine, the lumber-camp, and the cattle-range. It certainly resists the classification accorded it by Child and Professor Gummere. Child declared the vulgar ballad to be of a different genus from the popular ballads he was collecting; it was "a low kind of art." Professor Gummere, finding in it small trace of the structural peculiarities of "popular" poetry, must perforce assign it to the other of his two classes. That people of poetic sensibility should wish to sever as sharply as may be the highly poetic ballad like "Edward" from the vulgar ballad of the stall, is of course, natural. The vulgar ballad is generally sorry stuff. It fails altogether to give us the "sense of tradition," of



“Old, unhappy, far-off things,  
And battles long ago.”

It smacks little of the old age; the spinsters and the knitters in the sun, and the free maids that weave their thread with bones, we should prefer to believe do *not* use to chant it. Who can wonder that the cultivated lover of the “grand old ballad of Sir Patrick Spence” should build as high and thick a wall as he can devise to exclude his favorites from the contamination of such base fellowship? Yet this distaste cannot justify the classification of vulgar balladry with the poetry of art as above defined. The distinguishing characteristic of that class of poetry is its note of personality, of individuality, of conscious authorship, — qualities of which the typical vulgar ballad is as entirely innocent as any ballad in Child’s collection. Vulgar balladry, as truly as the “popular” ballad, may be said to be all alike; it has a fairly well marked quality and effect of its own, as a kind, but no marks of individual authorship. I do not mean, of course, that no author’s name is attached to the vulgar ballad, nor that the lovers of vulgar ballads are quite unconscious of their having any author. This might only prove, for vulgar and “popular” ballads alike, that the author had been lost sight of. What I mean is that, in the vulgar as in the “popular” ballad, there is nothing of thought or style to suggest the conscious poet; that the author of “Johnny German” or of “The Faithful Lover” has left no more trace of his own temper and turn of mind, of his personality, than the author (if author there was) of “Patrick Spens” or of “Child Waters.” It would not require a very long course of reading in the stall ballads of the last century to convince any one of this fact. Indeed, it could be shown from a collection of “song-ballads” — mostly of the vulgar ballad sort — recently made in one commonwealth of the United States. How, then, can vulgar balladry, lacking the primary characteristic of the genus, be classed with the poetry of art?

But, on the other hand, to class it with “popular” poetry as that term has been explained above, is hardly more satisfactory. One must share all the literary critic’s repugnance to including in the same category with the “Minstrelsy” and the good things of the Percy MS. such matter as was regularly vented by the ballad press of the nineteenth century. And since Professor Gummere has so well analyzed the style of the best “popular” ballads, — that is, of those of the “English and Scottish Popular Ballads” that most clearly impress us as being of a distinct order of poetry, — we can base our objection on something more definite than our sensibilities. The vulgar ballad has not the structural peculiarities of the “popular” ballad. Instead of dwelling upon one or two dramatic situations,

and leaving us to infer the preliminaries and connections, it generally tells the whole story in orderly succession; and with all its conventional sameness of beginning and ending, its limited vocabulary, its stereotyped commonplaces and its clumsy repetition, it makes scarcely any use of incremental repetition, the clearest mark of the "popular" ballad style. For still another reason the classification is inadmissible. Whatever may be thought of the probability of a communal origin for such a ballad as "Patrick Spens" or "Child Waters," vulgar balladry at least is no product of an undifferentiated primitive throng, but belongs unequivocally to the vulgar of our modern complex civilization. If popular poetry can come into existence only in a homogeneous society that knows no distinctions of culture, then the vulgar ballad cannot possibly be popular poetry.

This is not the time for a demonstration of the truths regarding the vulgar ballad here affirmed. I hope to present them in detail elsewhere in the near future. Here I can only say that an analysis of "The Faithful Lover," a ballad printed by both Pitts and Catnach in the first half of the last century, and still sung in Somerset,—a typical vulgar ballad upon the subject of Schiller's "Der Handschuh," Leigh Hunt's "The Glove and the Lions," and Browning's "The Glove,"—shows nothing that can be called evidence of individual feeling on the author's part, no poetic self-consciousness, not even the conventional moral so often found in this type of poetry; and, on the other hand, shows practically complete absence of those poetic devices—suspense, suggestion, climatic iteration—to which, in the case of "Edward," even Professor Gummere is constrained to apply the word "art," and to which the poetic effect of the best "popular" ballads is due. The lady, conventionally wealthy and of high degree, and her two suitors, a captain in the army and a naval lieutenant, stand as much alone, without background or circumstance, upon this London ballad stage, as do Fair Annie and Lord Thomas and Lord Thomas's new bride in their castle. Not one of the characters has a name. The court setting, which plays so large a part in Hunt's and Browning's poems, and indeed in the original anecdote of Brantôme, from which the story is derived,<sup>1</sup> has here no mention. The feelings of the lady, to which Hunt and Browning devote so much attention, receive no more from our vulgar balladist than does the beauty of the wild beasts which Schiller lavishes his art in describing, or their homesickness for the desert, which Browning, with ingenious art of contrast, elaborates as the reason why De Lorge was not devoured. The reflections upon the lady's conduct which even Brantôme feels called upon to make, and which Browning, taking them up as champion

<sup>1</sup> Since this was written, Professor Kittredge has informed me that the story is extant in Spanish of the sixteenth century. Brantôme is therefore not the originator.

for the lady, makes the point of departure for some characteristic psychologizing of his own, — these, too, our balladist has passed by unheeding. Indeed, the moral of Brantôme's anecdote implies a more delicate social sense than vulgar balladry knows. The author of "The Faithful Lover" has recast the story into a test of valor, in which the lady throws her glove into the lion-pit merely to determine which of her two lovers is a "man of honor" and worthy of her hand. The "bold lieutenant" meets the test, and she throws herself into his arms; while the "faint-hearted captain" acknowledges the justice of his defeat, and consigns himself to exile. The balladist is interested in the action, not in the setting or the inner consciousness of the actors. In short, by pretty much all those tests of content, of conception of character, of creative individualization, and of artistic development by which Professor Hart, in his "Ballad and Epic," distinguishes between the "popular" ballad and a literary poem like "Beowulf," "The Faithful Lover" belongs with the ballads. But as soon as we turn to the structural and stylistic peculiarities, to those devices of style upon which the special æsthetic effect of the "popular" ballad depends, the gulf yawns wide. Our vulgar ballad, as I have said, has hardly a trace of suggestion or suspense, no leaping from one situation to another, no dwelling upon a dramatic situation, no relative-climax, no incremental repetition, no unassigned speeches, and only twenty per cent. of dialogue against fifty per cent. in the "popular" ballad.

My purpose in insisting upon this dilemma is to call in question what I believe to be a false assumption of the romantic age from which we are just emerging, — a romantic distortion of the poet's function, to which Goethe has perhaps given the most complete expression in the "Vorspiel auf dem Theater." The poet, according to the romantic creed, is a lonely, superior being, loathing the vulgar herd, working and suffering in the solitude of genius, shunning

"The fretful stir  
Unprofitable, and the fever of the world,"  
"Singing hymns unbidden  
Till the world is wrought  
To sympathy with hopes and fears it heeded not."

He works not for the applause of a world that cannot comprehend him, but for the satisfaction of his own ideals. Now, the half-truth of this picture, when it is drawn for the poets of the romantic age, has blinded us to its essential unreality as a picture of the creative artist in general; for poetry is, and always has been, fundamentally a social product. Solitary man, were he conceivable, would be dumb. The poet's work inevitably implies an audience. In fact, it is in the last analysis called



into being by its audience. In a complex, or a decadent, or a transitional stage of culture, the audience may be composed of a selected few like-minded with the poet; in a simple society, or in a thoroughly wrought-out culture, like that of Europe in the eighteenth century, the audience will be more general. But without the audience, we may be sure that neither the "Iliad" nor the "De Rerum Natura," neither "Beowulf" nor the "Essay on Man," neither Shakspeare's sonnets nor the "Song of Myself," would have come into existence. All poetry expresses feelings and interests that already exist potentially in the minds of the hearers.

And not only is poetry always a social product; it is also always a thing of tradition. Search where we will among ancient monuments or savage hordes, we shall never find the first poem any more than we shall find the first man. The poetry of the Cannibal Islander and of the Faroe fisherman is no less dependent upon preceding poetry for form and matter than are Sidney's sonnets or the "Idylls of the King." Indeed, it is, if anything, more dependent. We recognize readily enough the traditional character of ballads; we do not always remember (at least when we are studying ballads) that the greatest works of acknowledged poets proclaim in almost every line their indebtedness to the poetic culture that has gone before them. The fact that the great poets have been able to impress something of their own personality upon the form and material they have inherited, must not blind us to the fact that they have inherited them.

If an apology is due for thus insisting upon truisms, I must seek my excuse in the obliquity of vision which seems to follow upon too intent contemplation of the antithesis between popular and artistic poetry. To make the distinction logically workable, we must see nothing but conscious, individual originality in the work of acknowledged poets, and we must see in the stock material and traditional forms of "popular" poetry the proof that no individual could have produced them; whereas a little reflection will show us that no such line can be drawn, that in any verse we know it is impossible to say how much is original and how much traditional, that an ornamented style may be no more original than a simple one, and that the commonplaces for form and feeling in the best old ballads no more exclude the conscious maker than do the less pleasing commonplaces of the street balladist or the hackneyed "poetic diction" of the eighteenth century poetaster. If we are to see in the imitators of Pope proof of the influence of the school upon the individual, must we not see the same thing in the quite impersonal banality of the vulgar ballad? Neither its impersonality nor its commonplaceness can be held to show that it is not the work of some person. It is the work of an individual following the traditions of a school, — "a low kind of art," precisely. But if

this quite impersonal following of tradition is no bar to personal authorship in the case of vulgar ballads, how should it be a bar in the case of the best "popular" ballads? Of the individual authors of them, to be sure, we know nothing; just as little, and just as much, as we do of the authors of most of the vulgar ballads.

Let me not be understood as calling in question either the soundness or the value of Professor Gummere's analysis of the ballad style. That analysis is perfectly convincing, and it is the chief step forward in ballad study in our time. I do not mean even to dispute the communal origin of the ballad style. The style is there in the earliest British ballads of which we have knowledge, though the best examples of it came to record a good deal later. The origin of this style is matter for conjecture rather than for documentary proof. I am inclined, I confess, to hold with Mr. Joseph Jacobs that "the Folk is simply a name for our ignorance," and with the late Professor James that "mankind does nothing save through initiatives on the part of inventors and imitation by the rest of us;" that "individuals of genius show the way, and set the patterns, which common people then adopt and follow." But I have no expectation of finding the individual of genius who set the pattern for the "popular" ballad, nor his imitators who made the ballads in Child's collection, nor those imitators of another pattern who made the vulgar ballads of the last century. Of course we may catch a vulgar ballad in the making here or there, though I have failed to get at the origin of some pretty recent ones. Where tradition is so strong, the part of the individual must be small, — smaller even than in a sixteenth-century sonnet or an eighteenth-century pastoral, — and is soon lost sight of. But I can see little more reason to doubt his having existed in the one case than in the other. I can see no more reason why the humble popular poet in Scotland or Denmark, where the "popular" ballad style (whatever may have been its origin) was in vogue, should not have made his poem in that fashion and got currency for it among his fellows, than I can why the humble popular poet of the street or the cattle-range, where the vulgar ballad style was in vogue, should not have made his poem in that style and got currency for it there. There is, I believe, no sufficient reason for ascribing personal authorship to one and denying it to the other.

What, then, is the conclusion of the whole matter? Simply this, I think: that the "popular" ballad and the "vulgar" ballad are both of them, to borrow Mr. Ker's happy word, *ideas*. Each, that is to say, is a generalization, a type, derived by the critical student from many individual instances, and existing in his mind as a standard by which to judge and classify new individuals that present themselves. The question, Is this poem really a ballad? is very much like the



question, Is a certain poem a sonnet? George Herbert—a far cry from ballads, of either type!—suggests the illustration. He has a poem that conforms in certain outward respects to the “idea” of the sonnet; it has fourteen lines, rhymed in a certain way, which we recognized as belonging to one of the sonnet types. Then we look more closely, and find that in temper, in subject-matter, and, further, in rhetoric and rhythm, it does not conform to the “idea” of the sonnet which we have derived from our study of Petrarch and Shakspeare and Milton, and we decide that it is not a sonnet—or not a proper Petrarchan sonnet—or not a right Shakspearean sonnet—and so on. Similarly, if a poem comes to our hands labelled “ballad,” we try it by our standards, and thereby classify it as a “literary” ballad, or a “vulgar” ballad, or a “popular” ballad (allowing, for convenience, the question-begging epithet), or throw it out altogether. The ballad, so conceived, is just as real as any other “idea,” just as ascertainable and definable. It has two main types, of which one has already been defined by Professor Gummere, and the other no doubt will be, if it is fortunate enough to enlist the attention of an equally competent critic.

Both kinds of ballad are popular in character and in vogue. They belong to unlettered simple folk. They are perpetuated, whether by print or by oral tradition, or both, without any consciousness of individual authorship; but they differ widely in poetic quality, and somewhat in age. The “popular” ballad of Grundtvig’s and Child’s collections, the ballad idea arrived at by Professor Gummere’s analysis, seems to be no longer an active type. It arose—whether from the homogeneous communal throng, or from decaying minstrelsy, or, as seems to me not improbable, from the poetic art of the vikings—in the later Middle Age, and was perpetuated in full vigor among simple folk in northern Europe, chiefly in Scotland and Scandinavia, down into the nineteenth century. It attained, in its own style, a high degree of art, reaching its best estate, if we may judge from recorded British specimens, in the seventeenth and eighteenth centuries. Since then it has gradually given way, as an expression of the poetic sentiment of simple folk, to another type, the “vulgar” ballad. This latter type has been known since the introduction of printing, was in full vigor in the early nineteenth century, and is not yet extinct. Probably of urban origin, it moved like a wave from the centre to the remote bays and back-waters of civilization, until at the present time it is likelier to be found in the hills of Somerset than in London, in the backwoods of Maine or of the Ozarks than in Boston or Chicago. Wherever it is found, it is the poetry of simple folk, just as were the ballads Scott collected for the “Minstrelsy” a hundred years ago.

If the view here set forth is the right one, neither the “popular”

nor the "vulgar" ballad is primitive poetry. Both contain some elements of art in the wide sense of that term, as do all the works of man. The "popular" ballad is vastly better poetry, and contains more of superstition and old folk-custom than does the "vulgar" ballad. But we shall not therefore conclude that contemporary balladry is of no concern to the folk-lorist. Quite the contrary. The "song-ballads" of Maine and Kentucky, of Missouri and Texas and Montana, with their simple ethics and rudimentary æsthetics, their crude tragedy, their obvious pathos, still reveal the tastes, the ideals, the preferred themes, and the poetic methods, of the backward part of our modern population. They are therefore, it seems to me, of immediate significance to the anthropologist and the sociologist. They constitute an important part of the material which folk-lore has to offer to the student of human society. And even for the special investigator in literary evolution they have this great advantage over the ballads gathered by Professor Child, — that in them we may still observe the processes of transmission, of modification, of transformation into a recognized type, which constitute the "ballad" problem

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## THE BALLAD OF THE BROOMFIELD HILL

BY PHILLIPS BARRY

SIX versions of "The Broomfield Hill" are to be found in Professor Child's "English and Scottish Popular Ballads" (No. 43). The ballad is still current in England,<sup>1</sup> and cannot have been extinct in America in 1846, when the following version appeared in a printed song-book.<sup>2</sup> This version must be ascribed to oral tradition. One naturally expects to find, in song-books and broadsides, such versions of popular ballads as have fallen under the influence of Grub Street; but sometimes, as in the present instance, one meets with a folk-singer's version quite untouched by the pen of the shoddy minstrel.

## GREEN BROOM FIELD

1. I'll lay you down five hundred pounds,  
Five hundred pounds to ten,  
That a maid can't go to the green broom field,  
And a maid return again.
2. Then quickly speaks a pretty girl,  
Her age was scarce sixteen,  
Saying, a maid I'll go to the green broom field,  
And a maid I'll still be seen.
3. Then when she went to the green broom field,  
Where her love was fast asleep,  
With a grey goose hawk and a green laurel bough,  
And a green broom under his feet.
4. She then plucked a sprig from out the green broom,  
And smelt'd of it so sweet,  
She sprinkled a handful over his head,  
And another under his feet.
5. And when she had done what she thought to do,  
She turned her steps away,  
She hid herself in a bunch of green brooms,  
To hear what her true love would say.
6. And when he awoke from out of his sleep,  
An angry man was he,  
He looked to the east and he looked to the west  
And he wept for his sweetheart to see.

<sup>1</sup> *Journal of the Folk-Song Society*, iv, pp. 110-116.

<sup>2</sup> *The Pearl Songster* (New York, C. P. Huestis, Publisher, 104 Nassau St., corner of Ann, 1846), p. 34.



7. Oh ! where was you, my grey goose hawk,  
The hawk that I lov'd so dear,  
That you did not awake me from out of my sleep,  
When my sweetheart was so near.
8. Come saddle me my milk-white steed,  
Come saddle me my brown,  
Come saddle me the fleetest horse,  
That ever rode through town.
9. You need not saddle your milk-white steed,  
You need not saddle your brown,  
For a hare never ran through the street so fast  
As the maid ran through the town.
10. If my hawk had awaked me when I was asleep,  
Of her I would had my will,  
Or the vultures that fly in the wood by night,  
Of her flesh should have had their fill.

BOSTON, MASS.

## RECENT LITERATURE ON THE SOUTH AMERICAN "AMAZONS"

BY ALEXANDER F. CHAMBERLAIN

IN his monograph on "The Myths and Legends of the Primitive Peoples of South America,"<sup>1</sup> Dr. Paul Ehrenreich classes the Amazon legend among mythic tales serving to explain customs, social institutions, etc. He regards it as "seeking, as it were, to legitimize the union of the males over against the aspirations of the women" (p. 117). As typical legends he cites the Caraya tale of "The Jakaré and the Revolt of the Women;" the Guiana legend of Toeyza given by Brett; the legend from the Rio Jamunda reported by Barboza Rodriguez. In the legends of the *Yurupari* or "wood-demon," of the Tupi, etc., Ehrenreich finds the Amazon episode intentionally modified in the direction just indicated. Concerning the origin and distribution of the legend he observes (p. 65),—

"The Amazon-legend seems to be distributed over all northern South America. Its native origin has been unjustly doubted by Humboldt, v. Martius, Schomburgk, etc.; while Herbert, Smith, and Barboza have defended it on good grounds. It must have originated among the northern Caribs; in any case, it must have reached the Caraya from the north, since it does not occur south of Amazonas. The report of Amazons in the source-region of the Paraguay, spread by the Spanish Conquistadores of the second half of the sixteenth century, is only a mistaken interpretation of the account of Orellana."

The earlier article of Beauvois,<sup>2</sup> on "Precolumbian Amazons," seems not to have been accessible to Ehrenreich or to Lasch, who later on treats of the same subject. Beauvois' work, as Friederici remarks, is more valuable for its abundant bibliographical references than for its contribution to the solution of the Amazon problem.

Dr. Richard Lasch's paper "On the South American Amazon-Legend"<sup>3</sup> discusses briefly many of the Amazon stories and their interpretations from Orellana down to Ehrenreich. He is of opinion that "the Amazon-legend is, however, neither a historical nor a new culture-myth, but a mythic narration specially invented to explain social arrangements. Particularly in the gynæcocratic traits, which

<sup>1</sup> *Die Mythen und Legenden der Südamerikanischen Urvölker und ihre Beziehungen zu denen Nordamerikas und der Allen Welt.* Berlin, 1905. 107 p.

<sup>2</sup> "La Fable des Amazones chez les Indigènes de l'Amérique Précolumbienne," *Le Muséon* (Louvain), N. S., vol. v, 1904, pp. 287-326.

<sup>3</sup> R. Lasch, "Zur südamerikanischen Amazonensage," *Mitt. d. k. k. Geograph. Ges. in Wien*, vol. liii, 1910, pp. 278-289.

give the legend its peculiar character, this tendency is very apparent, the culture-historical motives being more hidden" (p. 286).

From a certain point of view, "the Amazon-legend is only a somewhat idealized picture of the dual division of primitive society (i. e., according to sex)." The economic motive here implied is also accompanied in the Amazon legend by the psychologic one of the natural antipathy of the sexes, of which Schurtz made such use in his interpretations of primitive human society. In various parts of the northern region of South America the legend has had added to it certain elements due to the masculine mind, in its endeavor to justify the existence of the men's institution *par excellence* in the community. This appears, e. g., in the Caraya version of "The Jakaré and the Revolt of the Women," and in the tale from British Guinea, where the women are represented as rising against the men, killing them in battle, or poisoning them, and then leaving the country. This is held to justify the men in establishing their peculiar institutions and organizations as a means of preventing the possible recurrence of such events. But Lasch observes further (p. 288),—

"But as the motive by no means occurs in all American Amazon-legends, we may conclude that it is of a secondary nature only and has nothing to do with the essence or the core of the myth. The original form of the legend was one which depicted in a rather idealized fashion, without any biased extraneous matter, the special economic and social position of woman in primitive life. Later on, the legend was permeated with ideas coming from the male section of the community, modified by the introduction of the episode of the revolt of the women, and so made serviceable for the purposes of the men's organizations."

Dr. Lasch accepts the view that the Amazon legend arose among the North-Caribs, "because, among that people, the separate position of woman seems to have appeared earliest and continued longest, and here the contrast between the sexes was particularly great." He calls attention to the higher culture-status of the Caribs, as compared with some of their neighbors, and remarks (p. 289) that "the fact that this people of itself created a myth that so very closely resembles the classical legend of the Amazons is a fine illustration of Bastian's theory of *Elementargedanken*."

Dr. Georg Friederici's brief monograph on "The Amazons of America,"<sup>1</sup> like his other ethnological essays, is well documented. He holds that the Amazon problem is much more complicated than Lasch considers it to be. According to Friederici, the stories of American Amazons have arisen as follows:

1. From the notably warlike character of the women of many primitive communities in America.

<sup>1</sup>G. Friederici, *Die Amazonen Amerikas*. Leipzig, 1910. 25 p.



2. From the fact of women having in a few tribes (for economic, religious, etc., reasons) power or influence that seemed strange and extraordinary to the mass of the surrounding population.

3. From rumors of the barbaric splendor of the Empire of the Incas, which had penetrated the wildernesses to the East.

4. From reports of a certain unusual sexual relation of Indian women appearing astonishing and remarkable in contrast to the usual state of affairs.

5. From tales of Amazons due to native reports misunderstood by the Spaniards, or from such tales intentionally spread by the latter.

After discussing the various reports of explorers, travellers, etc., concerning the Amazons, he points out that five of the sources of information (Castellanos, Ribeiro de Sampaio, Thevet, Fritz, Maroni) point to the warlike spirit of the women; two (Yves d'Evreux, La Condamine) indicate an independent community of women in the sense of Payne; one (Carvajal) seems to have in mind the Peruvian vestals of the sun; two (Magalhães de Gandavo and the author of the "Dialogos") emphasize the sexual relations of the so-called Amazons; while five others (Soares de Souza, Acuña, Texeira, P. Laureano, v. Martius) bring nothing to the solution of the question (pp. 12-13). This is for Brazil. South and west of Brazil, Amazon legends are also reported. Some of those in the West certainly have something to do with accounts of the vestals of the sun, etc., in Incasic Peru; and some of those to the south reflect more or less the important position of women and their warlike character among such tribes, e. g., as the Morotocos, in the Chiquitos country. The notably warlike character of the Carib women is responsible for other Amazon legends from the northeast.

Friederici points out that Ramon Pane gives a characteristic Amazon legend from the Antilles, which is quite natural, considering the fact of Arawakan and Cariban occupation of the West Indies. The Amazon legends reported from Colombia (whose content favors Lasch's view, although he did not happen to make use of this evidence) are older than those from Brazil (e. g., the female state of the caciquess Jarativa), and are of considerable importance, for the reason that they emphasize the peculiar sexual relations of the women concerned.

Certain customs reported from Nicaragua, Friederici thinks, point to "Amazons," and the first discoverers of Yucatan told of "islands of women." In Mexico, Amazon legends point to Lower California and to Sinaloa; but Friederici believes that the Mexican legends, to which Beauvois devotes more than a third of his monograph, are "the least founded of all ethnologically or mythologically" (p. 23). Amazon stories seem also to have been reported by the Spanish dis-

coverers from California, and traces of them may be found still farther to the north; but the evidence is poor in all cases.

Friederici does not agree with the view of Ehrenreich and Lasch, that the Amazon legend originated among the northern Caribs, spreading from them to the neighboring tribes, etc. He believes that "there are several Amazon legends, and also other Amazon tales, which in content and in origin are very different from one another." Certain resemblances, indeed, are due to their transmission and repetition by Europeans, "who were not at all surprised to find again in America the Amazons of the Greek classics, just as they sought with the greatest zeal the Paradise of the Bible and the Lost Ten Tribes of Israel in the New World" (p. 2).

Incidentally Friederici points out that the account ascribed to Orellana belongs to Carvajal (p. 7); and that the name "Amazons" was really given by the Spanish explorers (Orellana) by reason of the valor of Indian women met with by them.

The literature of the "Amazons" for the year 1910 includes also the book of G. C. Rothery,<sup>1</sup> which treats in detail of the Amazons of Antiquity, Amazons of Far Asia, Modern Amazons of the Caucasus, Amazons of Europe, Amazons of Africa, Amazons of America, and Amazon Stones. Pages 139-163, forming Chapter VIII of this work, are devoted to the "Amazons of America;" while Chapter IX is largely concerned with the "Amazon Stones," which, according to Raleigh and others, have their origin with the famous "Amazons."

Rothery cites freely from Orellana-Carvajal, Acuña, Raleigh, etc., and he also refers to Payne; but his book was evidently in press too early in the year for him to have taken advantage of the studies of Lasch and Friederici, the utilization of which would have given it more of a scientific character. He divides the legends and traditions of an Amazonian character into three main classes:

"1. Women living apart in colonies, but having occasional communications with the outside world on a peaceful footing.

"2. Women banded together as a fighting organization.

"3. Nations ruled over by queens, and mainly, or to a considerable extent, governed by women" (p. 178).

All three "are simple outcomes of different stages in social evolution," and "often profoundly modified by local conditions" (p. 178). According to Rothery (p. 206), "It is curious to find that where rumors of fighting Amazons are most persistent we have abundant proof of savagery lingering on." He thinks also (p. 11) that "the elaborate tales of travellers who followed in the footsteps of the conquistadors, however, are suspect, both on account of their too close resemblance

<sup>1</sup> G. C. Rothery, *The Amazons in Antiquity and Modern Times*. London, 1910. viii, 218 p.

to Asiatic myths, and because of the absence of corroboration in detail." Rothery, in this regard, is not so well acquainted with the literature of the subject as is, for example, Friederici, and his opinion on this matter is therefore not so competent.

On the whole, Friederici's brief monograph is, up to the present, the best treatment of the interesting question of the South American "Amazons."

CLARK UNIVERSITY,  
WORCESTER, MASS.



## TWENTY-SECOND ANNUAL MEETING OF THE AMERICAN FOLK-LORE SOCIETY

THE twenty-second annual meeting of the American Folk-Lore Society was held in Manning Hall, Brown University, Providence, R. I. On Thursday, December 29, 1910, the business meeting was called to order at 2 p.m. The meeting for the reading of papers was held in affiliation with the American Anthropological Association.

In the absence of the President, the past President, Dr. John R. Swanton, presided.

The Treasurer's Report for 1910 was presented and accepted. Prof. R. B. Dixon and Dr. A. M. Tozzer were appointed to audit the report, which follows.

### RECEIPTS

Balance from last statement.....	\$1059.14
Receipts from annual dues.....	976.60
Receipts from life-membership dues.....	50.00
Subscriptions to the Publication Fund.....	196.00
Sales through Houghton Mifflin Co. (net of mailing and other charges):	
Memoirs.....	93.59
Journal of American Folk-Lore, November 1, 1909, to December 1, 1910.....	395.27
Sales of reprints to authors.....	4.38
Dr. Charles Peabody, for 27 copies bound, list of members of the American Folk-Lore Society, October-December, 1909.....	.50
Dr. Felix Grendon, for printing his article in Journal of American Folk-Lore, No. 84, further instalments toward the amount which he agreed to pay the American Folk-Lore Society.....	120.00
Interest Old Colony Trust Company.....	30.09
	<u>\$2925.57</u>

### DISBURSEMENTS

Houghton Mifflin Co., for manufacturing Journal of American Folk-Lore, Nos. 86, 87, and 88 <sup>1</sup> .....	\$1101.98
Houghton Mifflin Co., for printing reprints for authors.....	114.35
Houghton Mifflin & Co., for paper.....	35.52
Houghton Mifflin & Co., for changing die.....	.64
Houghton Mifflin & Co., for binding 27 copies of list of members of the American Folk-Lore Society for Dr. Chas. Peabody, Secretary.....	.50
American Anthropological Association, one-half of the cost of composing and printing "Periodical Literature" for publication in the Journal.....	341.64
Dr. Franz Boas, Editor, Columbia University, New York, N. Y., for expenses of editorial work on the Journal during 1909 and 1910.....	65.00
Treasurer's postage, envelopes, and sundry charges.....	12.87
M. L. Taylor, New York, N. Y., for work on indexing Journal of American Folk-Lore, to be published by the American Folk-Lore Society as the "Tenth Memoir".....	699.90
Amount carried forward.....	<u>\$2372.40</u>

<sup>1</sup> The bill for *Journal of American Folk-Lore*, No. 89, has not yet come in, and should be added to the expenses of manufacturing the Journal for the current year, and deducted from our balance.

Amount brought forward.....	\$2372.40
J. Richard, New York, N. Y., for work on indexing <i>Journal of American Folk-Lore</i> for "Tenth Memoir".....	20.00
Insurance on catalogue in New York, N. Y.....	2.00
Fitz-Henry Smith, Jr., Treasurer, for sending out first notices of the year to the Boston Branch.....	2.70
Rebate to Cambridge Branch, M. L. Fernald, Treasurer.....	17.50
Rebate to Boston Branch, Fitz-Henry Smith, Treasurer.....	53.00
Rebate to Missouri Branch, Miss Idress Head, Treasurer.....	5.50
Rebate to Illinois Branch, H. S. V. Jones, Treasurer.....	4.50
Rebate to New York Branch, Stansbury Hagar, Treasurer.....	5.00
Rebate to Texas Branch, Miss Ethel Hibbs, Treasurer.....	15.50
Old Colony Trust Co., for collecting checks.....	3.70
	<u>\$2501.80</u>
Balance to new account.....	<u>423.77</u>
	<u>\$2925.57</u>

Audited January 9, 1911.

R. B. DIXON,

A. M. TOZZER.

I would call attention to the large increase in the cost of publishing the *Journal of American Folk-Lore* for the current year, due to the increase in the number of pages, our expense for this account amounting to \$1779.40;<sup>1</sup> while our annual income from dues, sale of the *Journal* through other sources, and sale of reprints, amounted to \$1376.25.

Work on indexing the *Journal of American Folk-Lore* during the year cost the American Folk-Lore Society \$719.90.

These two items have not only taken all the money which the Society has received during the year, but have also made a large inroad into the balance left over from the previous year, notwithstanding the fact that our returns from annual dues have increased over last year.

Our expenses should be kept within our income, and a respectable balance be maintained, to continue and increase the important work of the American Folk-Lore Society in the field of folk-lore.

ELIOT W. REMICK, *Treasurer*.

The permanent Secretary reported as follows:—

1. The membership of the Society for 1910 is given in the following table, together with that for the previous year:—

	1910	1909
Honorary members.....	14	14
Life members.....	8	7
Annual members.....	344	352
Subscribing libraries.....	135	117

<sup>1</sup> This does not include the bill for the last number of the *Journal* for the year 1910 (No. 89), or the bill for work on indexing the *Journal of American Folk-Lore* for the Memoir, or for binding list of members for Dr. Charles Peabody, Secretary, or for insurance of index.

2. The Boston, Cambridge, New York, Illinois, Iowa, and Missouri Branches have continued in active existence. There is hope of establishing a Branch in Philadelphia; and a somewhat diversified, if sincere, interest has been awakened in Milwaukee, which it is highly desirable to concentrate into some channels leading to direct results. The work of Professor John A. Lomax in arousing interest in folk-lore in Texas has been successful, and at present there are thirty members of the general Society in that State.

In view of the universality of the material included under the study of folk-lore, and of a corresponding ignorance, not to say apathy, on the subject, the Secretary has been gratified at receiving through the year letters of inquiry of general and particular import. It is his belief that such correspondence should be encouraged, and thus, so far as in the ability of the Secretary lies, one of the objects of the Society's existence be attained.

The Editor presented the following report:—

It has been the policy of the Editor to endeavor to embody in the Journal longer and weightier papers, without, however, excluding in any way short communications. The Editor would like an expression of opinion on the part of the Society as to whether this policy meets with its approval. The long delay in the publication of the numbers of the past year was due essentially to the fact that proofs of two of the very long papers were inordinately delayed by their authors.

The Editor is making special efforts to develop a department of Spanish-American folk-lore, and hopes that during the coming year considerable progress may be made in this direction. He suggests that an effort be also made to develop the Negro Department.

During the past year a change has been made in the presentation of the bibliography, which has been issued jointly by the American Folk-Lore Society and the American Anthropological Association. The Editor believes that a considerable saving could be made by separating the bibliography and related matters completely from the Journal, and establishing this subject as a separate publication, to be issued jointly by the Folk-Lore Society and the Anthropological Association, and to be issued four times a year. The Folk-Lore Society and the American Anthropological Association might subscribe as much to the publication as the printing of the bibliography costs at the present time, in return for which one copy of the bibliography should be furnished to each member of both associations.

I think the Society ought also to consider seriously the question whether it would not be desirable to change the printer of the Journal. While Messrs. H. O. Houghton & Co.'s printing is very satisfactory, it is also very expensive. The imprint of the firm of the Houghton Mifflin Company is, however, a valuable asset of the Journal.



Work on the general index has made such progress, that all the material is in hand and arranged alphabetically. The preparation of the volume is a very expensive piece of work, and an estimate of the material in hand indicates that the total volume will be between 1200 and 1400 pages. Before going any further, the Editor believes that it is essential to raise a publication fund for this purpose; and he believes, that, in order to proceed safely, this fund ought not to be less than \$1000.

FRANZ BOAS, *Editor*.

The suggestion that it might or might not be advisable to print longer articles in the *Journal* was discussed, and, as it proved to be one largely of finance, there did not seem to be any reason for immediate affirmative action.

The suggestion of the Editor that a separation of the bibliography and related matters from the *Journal* might prove advisable was discussed, and a Committee appointed to confer with a similar Committee from the Anthropological Association was appointed: viz., Dr. C. Peabody, Chairman; Mr. Eliot W. Remick; Professor Franz Boas; and Professor A. F. Chamberlain.

A motion made by Professor Dixon was carried, to the effect that hereafter all charges for proof corrections in *Journal* articles, to the extent of ten per cent. of the cost of composition, should be paid by the *Journal*, and that all charges for proof corrections above this must be paid by the authors; that if such a regulation already existed in the records, it should be enforced.

Referring to the estimate of \$1000 as necessary to the completion of the Tenth Memoir or Memorial Index, on motion of Professor Dixon, it was carried that an attempt be made to raise one-half of this sum, \$500, and that until \$500 were in hand no further progress should be made on the Memoir.

It was voted that the next annual meeting of the Society be held with Section H of the American Association for the Advancement of Science, presumably at Washington in Convocation Week, 1911.

The possibility of a closer affiliation with the Modern Language Association was the subject of discussion, under the leadership of Professor A. C. L. Brown of Northwestern University, Evanston, Ill. The desirability of such a step seemed apparent.

The Secretary was empowered to cast a ballot for the re-election of the existing officers, with the necessary corollary that the outgoing members of the Council be re-elected for the full term. The officers are —

PRESIDENT, Professor H. M. Belden, University of Missouri, Columbia, Mo.

FIRST VICE-PRESIDENT, Professor G. L. Kittredge, Harvard University, Cambridge, Mass.

SECOND VICE-PRESIDENT, Dr. J. Walter Fewkes, Bureau of American Ethnology, Washington, D. C.

EDITOR OF JOURNAL, Professor Franz Boas, Columbia University, New York City.

PERMANENT SECRETARY, Dr. Charles Peabody, Peabody Museum, Cambridge, Mass.

TREASURER, Mr. Eliot W. Remick, 300 Marlborough St., Boston, Mass.

COUNCILLORS. For three years: P. E. Goddard, Mrs. Zelia Nuttall, S. A. Barrett. For two years: J. A. Lomax, J. B. Fletcher, A. F. Chamberlain. For one year: E. K. Putnam, G. A. Dorsey, Albert Matthews. Past Presidents: A. L. Kroeber, Roland B. Dixon, John R. Swanton. Presidents of local branches: F. W. Putnam, K. G. T. Webster, Miss Mary A. Owen, Charles B. Wilson, A. C. L. Brown, Joseph Jacobs.

Votes of thanks were passed to the Corporation of Brown University for their hospitality in the offering of Manning Hall as a place of meeting, and for their very kind invitation to luncheon in the Lyman Gymnasium on December 28, 1910, and also to the Providence Art Club for their very kind invitation to tea on December 28.

At the conclusion of the business meeting, the address of the President, Professor H. M. Belden, on "The Relation of Balladry to Folk-Lore," was read by the Secretary. The following papers were then presented:

Phillips Barry, "A Garland of Ballads."

A. F. Chamberlain, "Recent Literature of the American Amazons;" "Recent Progress in the Study of South American Languages;" "The Uru, a New South American Linguistic Stock." Discussed by Dr. Dixon.

A. C. L. Brown, "Fire and Fairies with Reference to Chretien's Ivain," vv. 4385 to 4575. Discussed by Professor Fogel.

E. M. Fogel, "The Survivals of Germanic Heathendom in Pennsylvania German Superstitions." Discussed by Dr. Peabody.

Paul Radin, "The Religious Ideas of the Winnebago Indians." Discussed by Drs. Goldenweiser and Lowie.

Professor Roland B. Dixon, "Melanesian and Polynesian Mythology," "Polynesian Gods." Discussed by Dr. Lowie.

Dr. Leo J. Frachtenberg, "A Grammatical Sketch of the Molala Language" (read by title).

CHARLES PEABODY, *Secretary*.

## LOCAL MEETINGS

## TEXAS BRANCH

The Texas Folk-Lore Society was organized at Dallas, Tex., December 29, 1909, with a membership of sixty-six. The Constitution provided for four kinds of members,—annual members, or those who pay an initiation fee of fifty cents and annual dues of twenty-five cents; annual members with Journal privileges, or those who pay, through the Texas Folk-Lore Society, three dollars as the annual subscription price of the *Journal of American Folk-Lore*, thereby becoming members of the Texas Folk-Lore Society and of the American Folk-Lore Society without the payment of any additional fee; life members, or those who shall at any one time pay five dollars into the treasury of the society; patrons, or those who shall at any one time donate twenty-five dollars to the furtherance of the work of the Society. In January, 1910, the membership had increased to ninety. The following officers were elected by the Society: *President*, Dr. L. W. Payne, Jr., University of Texas, Austin, Tex.; *Vice-Presidents*, Judd Mortimer Lewis (of "The Houston Post," Houston), Edward Rotan (Waco), Mrs. Lillie T. Shaver (South-western Normal), San Marcos; *Secretary*, John A. Lomax, University of Texas, Austin, Tex.; *Treasurer*, Miss Ethel Hibbs, Rosenberg Library, Galveston; *Councillors*, Theo. G. Lemmon (Dallas), Mrs. Joseph B. Dibrell (Seguin), Mrs. C. C. Garrett (Brenham). The first annual meeting of the Society was held at the University of Texas on April 8, 1911, and the following papers were read: Dr. L. W. Payne, Jr., "Preliminary Survey of Folk-Lore Interests in Texas;" Dr. Reginald H. Griffith, "Method of Study in Folk-Lore;" Mrs. Lillie T. Shaver, "Indian Customs;" Mr. Theo. G. Lemmon, "Some Little-Known Myths of the Moqui Pueblos;" Dr. Herbert E. Bolton of Stanford University, "Religious Beliefs and Customs of the Hasinai Indians;" Dr. Robert Adger Law, "The Pronunciation of Some Huguenot Proper Names in South Carolina;" Mrs. John A. Lomax, "The Ballad of the Boll Weevil;" Dr. Sylvester Primer, "German Folk-Lore in Texas;" Miss Adina de Zavala of San Antonio, "A Ballad of the Missionary Period;" Dr. Bliss Perry of Harvard University, "The American Short Story."

## MISSOURI AND ILLINOIS BRANCHES

The fifth annual meeting of the Missouri Folk-Lore Society and the third annual meeting of the Illinois Folk-Lore Society were held at a joint annual meeting in the rooms of the Missouri Historical Society, St. Louis, on December 28 and 29, 1910. The executive Boards of the two Societies held their meetings on Tuesday, December 27, at 2 P.M. Following is a programme of the meeting: Professor H. M. Belden, Columbia, Mo., "The Relation of Balladry to Folk-Lore;" Dr. H. S. V. Jones, University of Illinois, "A Proverb in Hamlet;" Mrs. Walter B. Ver Steeg, St. Louis, "Negro Superstitions;" Professor W. Roy Mackenzie, Washington University, "Ballad-Collecting in Nova Scotia;" Miscellaneous notes and reports from absent members; Miss Mary Douglas, St. Louis Public Library, "Old Tales and Modern Adaptations;" Dr. Arthur E. Bostwick, St. Louis Public Library, "The Scientific Status of Folk-Lore;" Professor Julius



Goebel, University of Illinois, "De Verbo Magnifico;" Professor George T. Flom, University of Illinois, "The Phonology of the Language of the Maskewiki Indians;" Dr. J. Walter Rankin, University of Missouri, "The Origin of the Kalevala Runes" (read by title).

#### NEW YORK BRANCH

Meetings of the New York Branch of the American Folk-Lore Society were held as follows. Nov. 17, 1910, the Branch met in Earl Hall, Columbia University, and Mr. A. A. Goldenweiser read a paper on "Lévy Bruhl's 'Les fonctions mentales des Sociétés Inférieures.'" Professor Boas, Dr. Lowie, and the speaker conducted the discussion.—Feb. 16, 1911, the officers of the Society met and elected officers for the year 1911-12, as follows: *President*, Professor Joseph Jacobs; *Vice-President*, Dr. Robert H. Lowie; *Secretary*, Dr. A. A. Goldenweiser; *Treasurer*, Mr. Stansbury Hagar. The lecture of the evening, on "Two Sources of the Beast Epic," was given by Miss Louise Haessler. A discussion by Messrs. Lowie, Goldenweiser, and Hagar followed.—April 13 Professor Boas reported on the "Significance of Childhood Associations" as revealed by the work of Mr. Sigmund Freud. An animated discussion followed, in which Messrs. Osborn, Halpern, Fishberg, Goldenweiser, and the speaker participated.

#### BOOK REVIEWS

L'EGLISE ET LA SORCELLERIE, PRÉCIS HISTORIQUE, SUIVI DES DOCUMENTS OFFICIELS, DES TEXTES PRINCIPAUX ET D'UN PROCÈS INÉDIT. Par J. FRANÇAIS. Paris, Librairie Critique (Émile Nourry), 1910.

The author of this compact and interesting volume announces his bias very frankly in his preface: "The history of sorcery appears as one of the most significant episodes of the anti-scientific contest undertaken by the Church." It is a tiresome thing that the subject of witchcraft cannot now and then be treated without passion and without *tendenz*. Every competent student of folk-lore knows that the burden of responsibility for witch-prosecution rests upon the *human race*, not upon any nation, or church, or sect, or group of law-givers. Yet this self-evident truth (which can be demonstrated a thousand-fold whenever there is call for proof) has hardly made its way beyond the circle of anthropologists.

However, the book before us, though more or less one-sided, is not so bigoted as we might expect, and it gives a good deal of information in a convenient form. It is "documented" throughout, so that the reader has himself to blame if he rests content with the author's sole authority. The sources of information are mostly obvious and well known, but there is here and there a new reference. Mr. Français, in word, is not profoundly learned in demonological lore, but he is a skilful *vulgarisateur*.

Naturally, the author is most at home in France; the rest of the world is rather scantily treated. The chapter on Scotland, England, and America is a poor makeshift of ten pages. James VI of Scotland is called "le défenseur de la vraie foi," although the title *Fidei Defensor* did not belong to him until he became King of England. His "theology" is held chiefly ac-

countable for the Scottish prosecutions after 1589,—as if *his* theology differed in these matters from that of the clergy or the laity. The usual misapprehensions with regard to the Statute of 1604 are repeated. King James is said to have written his "Dæmonologie" to oppose Reginald Scot and George Giffard,—instead of Scot and Wierus. The ignorance of Mr. François on the extensive literature of British witchcraft is abysmal.

The inedited trial mentioned in the titlepage is that of Suzanne Gaudry in 1652. It is from the archives of Lille. Its inclusion gives the book its chief claim on the attention of scholars.

G. L. K.

A. N. AFANASSJEW. RUSSISCHE VOLKSMÄRCHEN. Neue Folge. Deutsch von ANNA MEYER. Vienna (Dr Rud. Ludwig), 1910.

The first series of this translator's versions of Afanas'ev's folk-tales appeared in 1906. We welcome the second series warmly. Everybody knows how interesting and important these Russian stories are. The more generally accessible they are made, the better. The translations are excellent reading. The volume is beautifully printed, and sells for only three marks. We hope for more work of this kind from the same hand.

SCHLESISCHE SAGEN. VON RICHARD KÜHNNAU. I. Spuk- und Gespenstersagen. II. Dämonen- und Teufelsagen. 2 vols. Leipzig, B. G. Teubner, 1910-11.

Two thick volumes, each containing an instalment of Kühnau's elaborately planned work on Silesian traditions, are now before the learned world. They are included in the series of *Schlesiens volkstümliche Überlieferungen* which the Silesian Folk-Lore Society is publishing under the general editorship of Theodor Siebs.

The society is to be congratulated on securing the services of so active and enthusiastic an editor as Kühnau. He has gathered his materials from many sources, in print and in manuscript, as well as from the lips of the people. The result is a great body of trustworthy matter to which the investigator of the popular spirit will have recourse with ever-increasing gratitude. Nor will the general reader find these volumes destitute of entertainment, for many of the legends are absolutely first-rate, considered merely as stories.

The classification is sensible, and not, as is sometimes the case, finical or over-subtle. Every demand of science is satisfied in the exactness of the references.

The richness of the collection is almost amazing. Yet a third volume is announced as ready for the printer. Stories about Rübezahl, local legends of Breslau, and *Märchen* are not included in the editor's plan.

Particularly interesting is the group of vampire stories, covering nearly fifty pages, and illustrating almost every phase of this gruesome superstition. Two especially famous vampires are the Breslau shoemaker of the sixteenth century and Johann Cuntze of Pentsch. Of the former the editor remarks, "Ja selbst im Auslande ist die Geschichte bekannt geworden, und Henricus Morus Cantabrigiensis, der englische Theologe, erwähnt in seinen Opera den Sutor Vratislaviensis" (p. 168). This is a rather vague

reference, since the works of Henry More, the Platonist, are somewhat extensive. The tale is, in fact, retold (from Weinrich's preface to Pico della Mirandola's *Strix*) in More's *Antidote against Atheism*, Book iii, chapter 8. Oddly enough, Kühnau neglects to mention that More (Book iii, chapter 9) also gives a full account of Cuntze's *post-mortem* exploits.

The genuine vampire, as Kühnau rightly says, is especially a creature of the Slavic imagination. Vampire stories, he adds, are hardly current in Silesia to-day, and, where they have survived, the vampire has sunk to the position of a *poltergeist* (p. xxxiii). There are, however, a good many Icelandic stories which come close to vampirism, and the whole subject awaits its investigator.

Lack of space forbids further citation of specimens from Kühnau's admirable collection. We must be content with recommending it to all students of folk-lore and kindred subjects.

G. L. K.

DER ROMAN EINER TIBETISCHEN KÖNIGIN. Tibetischer Text und Uebersetzung. By BERTHOLD LAUFER. Leipzig, Otto Harrassowitz, 1911.

Dr. Berthold Laufer, who not long ago presented us with an excellent book on "Chinese Pottery of the Han Dynasty," in which he combines the standpoint of an eminent practical collector with that of a student of Chinese literature, gives us in the present volume a specimen of his learning as a Tibetan scholar. He began the translation of this work in Darjeeling, while on a journey to Tibet, and what he had occasion to see and hear in the eastern part of that mysterious country became a great help to him in his translation. Readers ought not to expect a novel in our sense of the term, but the story told reveals a mine of information throwing light on the culture and ethnography of this "hermit kingdom," a name which now no longer applies to Corea. We learn a good deal of what is new about the religious and mythological features of Tibetan life, which was of especial interest to the author on an important expedition undertaken on behalf of the Field Museum of Natural History in Chicago, where he holds the position of curator. He is going to embody the material contained in this work for a future full publication on the mythology and rites of the Buddhists in Tibet.

An introduction prepares the reader for the understanding of literary technicalities. It is followed by the Tibetan text, beautifully printed by the W. Drugulin offices in Leipzig, and the author's German translation with copious notes; an appendix containing an essay in Tibetan, with the author's translation and notes, on the life of the second Buddha Padma-sambhava; and an alphabetical index. A number of attractive illustrations of the Tibetan Pantheon, drawn by Professor Grünwedel of Berlin, have been added. Dr. Laufer's new work is beyond doubt an addition to our Orientalist literature which is as important as it is welcome.

FRIEDRICH HIRTH.



## PERIODICAL LITERATURE

CONDUCTED BY DR ALEXANDER F. CHAMBERLAIN

[NOTE.—Authors, especially those whose articles appear in journals and other serials not entirely devoted to anthropology, will greatly aid this department of the *American Anthropologist* and the *Journal of American Folk-Lore* by sending directly to Dr A. F. Chamberlain, Clark University, Worcester, Massachusetts, U. S. A., reprints or copies of such studies as they may desire to have noticed in these pages.—EDITOR.]

## GENERAL

- Acher (R. A.)** Spontaneous constructions and primitive activities of children analogous to those of primitive man. (*Amer. J. Psychol.*, Worcester, 1910, XXI, 114-150.) Written from the point of view of atavism and the theory of recapitulation. Treats of use of blocks for building, playing with sand and earth, use of stones in play and building, collections of stones, playing with snow and ideas about it, snow-balling, etc., use of strings (string games and plays), points and edges (liking for knives, scissors, arrows, phobias for sharp objects), modifications of bodily form (attempts to change stature, features, bodily peculiarities, etc.), attitude towards clothing, striking and hitting propensity, throwing, etc. A. sees "phyletic background" for these activities and tendencies and thinks that the analogy between the child and primitive man is very close. But not a few of these analogies vanish on closer scientific study. The material considered was obtained by the *questionnaire* method.
- Andree (R.)** Anthropologische Indices (Globus, Brnshwg., 1910, xcvi, 160-161.) Calls attention to the need for and the value of indexes to the series of anthropological periodicals, etc. The recent index to the first 20 volumes of *L'Anthropologie* is heartily welcomed.
- von Andrian (F.)** Dr Ernest Theodor Hamy, (*Mitt. d. Anthropol. Ges. in Wien*, 1910, XL, 51-58.) Treats of life, scientific activities, publications, etc., of Dr E. T. Hamy (1842-1909), the French anthropologist and Americanist.

- Anthony (R.)** Quelques modifications adaptatives secondaires du thorax chez l'homme. (*R. de l'Éc. d'Anthr. de Paris*, 1910, XX, 257-266, 3 figs.) Treats of secondary modifications of the human thorax (antero-posterior flattening of thorax and sternum instead of bilateral flattening; considerable development of the clavicle; separation of the superficial pectoral muscles, etc.; regression of the deep muscles of the anterior region of the thorax), considered as "the results of the mechanical conditions of man's special adaptation."
- Bartels (M.)** Über europäische und malayische Verbotsszeichen. (*Z. d. Ver. f. Volksk.*, Berlin, 1910, XX, 202-207, 2 figs.) Treats of European (ditch, heap of twigs, pole set up with straw-wisp on top, "the King's glove" in a vineyard of Meran, black, or red as in the Tirol; pole with bleached skull of horse or cow placed on top, among Tatar peasants of Crimea) and Malayan (*matakáu* trespass and protection signs for plantations, gardens, etc., in the Malay Archipelago, especially on the islands of the Alfuro Sea, —there is a fine collection in the Royal Ethnological Museum in Berlin). In Italy (although referred to in Boccaccio) such signs seem not to occur. The erection of a *matakáu* is somewhat of a ceremonial and the punishments threatened are enmity of relatives, sudden death, certain diseases, etc., which fall upon the trespasser or offender, of themselves.
- Baudouin (M.)** La luxation congénitale de la hanche au point de vue anthropologique. (*Bull. Soc. d'Anthr. de*



- Paris, 1909, v<sup>e</sup> s., x, 144-147.) Discusses anthropological aspects of congenital dislocation of the hip.—sex (not essentially a female trouble), bilateralism (bilateral almost as common as unilateral; bilateral a little rarer in males), right and left (right a little more common; unilateral right more common in males than left), lesions, frequency in prehistoric times, etc.
- *et* **Taté** (E.) *Humérus anormal, à exostose double, d'origine préhistorique* (Ibid., 262-264.) Brief account of a left humerus (possibly neolithic, but more likely Gallo-Roman, to judge from objects found with it) from the Grotte des Bas-Vignons, commune of Essonnes, Seine-et-Oise, with two exostoses, one of which the authors consider to be a reversional anomaly, the other, perhaps, "an exostosis of development."
- Belck** (W.) *Die Erfinder der Eisen-technik.* (Z. f. Ethnol., Berlin, 1910, XLII, 15-30.) Discusses the question of the origin of iron-smelting and iron-working, etc. The late appearance of iron among them shuts out the whole Assyro-Babylonian area from the list of places where this art might have originated. B. argues against the origin of iron-smelting among the African negroes and its transfer thence to the ancient Egyptians and its spread elsewhere from them. B. holds that the oldest mention of hardened iron or steel is to be found in the Bible (Joshua, xvii, 16, 18; Judges I, 19 and IV, 3.) where the chariots of the Canaanites are referred to.
- Bellucci** (G.) *Sul bisogno di dissetarsi attribuito all'anima dei morti.* (A. p. l'Antrop., Firenze, 1909, XXXIX, 213-229, 4 fgs.) Treats of the belief that the spirit of the dead needs something to drink (a bowl or vessel of some sort is placed at the feet of the corpse or elsewhere near it), a rite illustrated in prehistoric times (e. g. necropolis of Tani; neolithic grave of Sepino in Campobasso, etc.), among primitive peoples (Mincopis), African Muslims (Tunis, Algeria), modern Italians of Umbria, the Marche, the Abruzzi, etc., by various customs and beliefs respecting the "thirst" of the dead.
- Belot** (A.) *A propos de vocabulaire.* (Bull. Soc. Libre p. l'Étude psychol. de l'Enfant, Paris, 1910, x, 101-105.) Gives results of experiments to determine extent of vocabulary of ignorant peasants, etc. Instead of being "only about 400 words," as Payot asserted in 1900, the stock of words of such an individual certainly reaches 3,000 and over quite often. See also the *Bulletin* for 1905-1907.
- Bloch** (A.) *La grosseur du mollet comme caractère anthropologique.* (Bull. Soc. d'Anthr. de Paris, 1909, v<sup>e</sup> s., x, 87-96, 2 fgs.) General discussion of the size and development of the calf of the leg as an anthropological characteristic, with special reference to the white and negro races. B. concludes that the lack of development of the calf is a mark of the negro race, and that this feature elsewhere (e. g., Ethiopians, Australians, Papuans, Veddas, Dravidians, etc.) is atavistic, showing their negro origin. A negroid element explains also the presence of this characteristic among the ancient Egyptians (the ancient Assyrian calf was very large). The very large calf of many white women is due to fat, not muscular development as is the case with men; in this they resemble young children.
- *Présentation de portraits de deux jeunes chimpanzés, d'un jeune orang et d'un jeune gorille.* (Ibid., 148-155, 4 pl.) Notes on the young chimpanzees (2 males, one female) at the Olympia Theater, a young orang and a young gorilla (in 1891 in Paris), with a succinct account of the intelligence and the external characteristics of the chimpanzee. The young gorilla is much less sociable than the chimpanzee and the orang. The intelligence of the chimpanzee is natural to it and not the result of "ancestral domestication hereditarily transmitted."
- Blythe** (W. H.) On a slide rule and tables to calculate  $P = .000365 \times L \times B \times H$ . (Man, Lond., 1910, x, 124-126.) On the upper fixed rule the scale of logarithms of the product (P) is indicated; on the lower fixed scale the logarithms of the breadths (B), and on the movable slide those of the length (L) and the height (H) measured in opposite directions; the scales should be so arranged that one value of the product must agree with the proper positions of the respective logarithms of L, B and H,—the rest will follow.
- Boas** (F.) *Psychological problems in anthropology.* (Amer. J. Psychol., Worcester, 1910, XXI, 371-384.) Dis-

cusses question of "the psychological laws which govern man as an individual member of society." Treats of examples from the domains of industrial activity, social structure, religious ideas, totemism, valuation of actions, art, language, groups of activities and of thoughts appearing in certain typical associations, etc. Such associations are exemplified in nature-myths (the distinction between the folk-tale and the nature-myth lies solely in the association of the latter with cosmic phenomena, something natural in primitive society, but occurring only as a survival in modern society); primitive decorative art (with us almost the sole object here is esthetic, among primitive peoples there is also the symbolic *motif*); totemism. The importance of automatic actions in the development of the customs and beliefs of mankind is pointed out (e. g., table manners, customs of modesty, taboos, local conventional styles of art, etc.). The older customs of a people, under new surroundings develop into taboos (cf. Eskimo taboo against eating caribou and seal on same day). The customary tends to become the ethic, or even the beautiful. The other later tendency to discover the motives of customary behavior leads to "secondary explanations," found at all stages of culture. Many of these "secondary explanations" are due to conscious reasoning. The development of the nature-myth, e. g., shows how, "when primitive man became conscious of the cosmic problem, he ransacked the entire field of his knowledge until he happened to find something that could be fitted to the problem in question, giving an explanation satisfactory to his mind."

**Borgeld** (A.) *Uit een oud reisboek.* (Volkskunde, Gent, 1910, XXI, 111-115.) Reprints from a book of travel printed at Amsterdam in 1679, some medical instructions for travelers of interest to the student of folk-medicine.

**Boule** (M.) *Le docteur Léon Laloy.* (L'Anthropologie, Paris, 1910, XXI, 612-613.) Brief account of life and scientific activities of Dr Laloy (1867-1910), collaborator on *L'Anthropologie* and author of two notable volumes, *L'évolution de la vie* (1902) and *Parasitisme et mutualisme dans la nature* (1906). In 1905 he became Librarian

of the Academy of Medicine (Paris). He was distinguished as a polyglot.

**Broomall** (H. L.) Variation of accent in English words. (Proc. Del. Co. Inst. Sci., Media, Pa., 1910, v, 29-40.) Shows from numerous data that "the general shift of English accent is toward the beginning of the word, but it may be restrained by (1) the tendency to differentiate the verb from other parts of speech, (2) the difficulty of pronouncing too many unaccented syllables, and (3) prefixes." The failure of the lexicographer to recognize many shifts of accent is pointed out.

— A current variation in English pronunciation. (Ibid., 69-74.) Treats of the pronunciation of *t* or *d* followed by *i* or *y* preceding a vowel, "vacillating between its original *t* or *d* sound and its palatalized *ch* or *j* sound respectively." The extent of this variation shows how far "a spoken language belongs to its speakers and not to the grammarian and the lexicographer."

**Buschan** (G.) *Die Bedeutung der Verwandtschaftsheiraten für die Nachkommenschaft.* (Neuland des Wissens, Lpzg., 1910, I, 721-727, 772-775.) Discusses the significance of close intermarriage for the offspring, the arguments against consanguineous marriages (frequency of diseases in children, tendency toward infertility, greater mortality, malformations, etc., of offspring, occurrence of deafmutism, diseases of the eye, mental anomalies etc.) are considered. The conclusion reached is that when both consanguineous parents are bodily and mentally sound and come from stock free from hereditary taint, there is hardly danger of the offspring being affected for the bad. But long continued close intermarriage may finally lead to degeneration. Although the origin and progress of human culture are due to close-breeding (Reibmayr has emphasized this), nevertheless, occasional intermixture and "freshening" from outside is necessary for the avoidance of degeneration.

**del Campana** (D.) *Notizie intorno all'uso della "siringa" o "flauto di Pane."* (A. p. l'Antrop., Firenze, 1909, XXXIX, 46-61, 1 pl., 3 fgs.) Treats of the use of the syrinx or "Pan's pipe": Classic myth, use by Greeks and Romans, elsewhere in Europe; Asia,—Liu-Kiu is., China; Africa,—Congo region; Am-

erica,—no records from N. America, but known in S. America from Columbia, Ecuador, Brazil, ancient Peru, etc.; Philippine is.; New Guinea; Timor; Solomon is., Fiji is., New Britain; Tonga is., etc. Many specimens of this instrument are in the Italian ethnological museums.

—Notizie sopra la raccolta etnografica del Prof. Domenico Del Campana. (Ibid., 1910, XL, 264-269.) The ethnographic collection of Prof. Del Campana, begun in 1903, consists of cult-objects, ornaments, dress, musical instruments, weapons, etc., from British India; musical instruments, ornaments, etc., from ancient Egypt and a few objects from the Congo; ornaments, weapons, dress, fish-nets, etc., from Australia and New Guinea; a few specimens from Canadian Indians. South America is represented by numerous ornaments, weapons, manufactures, etc., from the Chiriguano, Tobas, Matacos, Chorotis, etc.

**Cartailhac (E.)** Eugène Trutat. (L'Anthropologie, Paris, 1910, XXI, 613.) Note on the scientific activities of E. Trutat (d. 1910), director of the Museum of Natural History at Toulouse, the first real museum of human paleontology, and one of the early investigators of cave-man.

**Chaillou (A.)** Considérations générales sur quatre types morphologiques humains. (Bull. Soc. d'Anthr. de Paris, 1910, VI<sup>e</sup> s. 1, 141-150, 4 pl., 4 fgs.) Describes and figures the four "morphological types" recently set up by Dr Sigaud of Lyons (with the additional evidence derived from measurements of 100 psychopaths, 100 soldiers, etc.): *Muscular* (the most wide-spread type; furnished the canon for Greek statuary; head more commonly brachycephalic; thorax well-developed; shoulders broad and high, etc.); *digestive* (represented most purely by the Eskimo; common in rich provinces of France, such as Beauce, Normandy, Lorraine; predominance of digestive apparatus, especially at the level of the trunk; soft parts of digestive regions of body easily deformable); *respiratory* (great development of thorax and of middle range of face; this type constitutes the chief part of the Semites and other nomads, and is found also among the Basques and Béarnais,—in the mountains of Central and Southern France); *ce ebral*

(the head is here the chief characteristic, this type exhibiting those hierarchic traits of the skull which belong to the superior man from the intellectual point of view; occurs only among peoples of advanced civilization: Ptolemaic Egypt, southern Touraine, in France, etc.).

**Chamberlain (A. F.)** Some difficulties in Bible translation. (Harper's Mag., N. Y., 1910, CXXI, 726-731.) Treats of difficulties in rendering the Bible, or parts of it, into the languages of primitive peoples, with illustration from Hottentot, Kootenay, Kele, Carib, Iroquois, Natick (Massachusetts), Ojibwa, Eskimo, Kaongo, Fjort, Quechua, etc. Notes also some clever achievements.

**Clodd (E.)** In Memoriam: Alfred Nutt. (Folk-Lore, Lond., 1910, XXI, 335-337, portr.) Sketch of life and activities of Alfred Nutt (1856-1910), folklorist, author of eleven books and numerous articles, etc.

**Cockerell (T. D. A.)** The future of the human race. (Pop. Sci. Mo., N. Y., 1910, LXXXVII, 19-27.) Argues that "in the case of man, as with domesticated animals and cultivated plants, it is possible to get rid of many undesirable qualities, to combine others which are desirable, and to maintain indefinitely that which has been once secured." We may get a race of people "none of whom have a certain hereditary taint, all of whom have a certain hereditary quality." Beyond that we ought not to go, if we could, for "no one would wish to sacrifice the interesting diversity of human types which makes life chiefly worth while."

**Comby (J.)** Tache bleue mongolique. (Arch. de Méd. d. Enf., Paris, 1910, XIII, 854-858, 1 fg.) Describes, with references to literature of subject, two cases of "blue Mongolian spot,"—one in a Jewish boy of 13 years, brunet, with a genital anomaly (hypospadias); the other in a boy of 13 months, born in the department of Seine-et-Marne. In the first case the spot is in the lumbar region, on the left of the vertebral column; in the other at the sacrum. It is evidently no "race-sign" in the European white child. The age of 13 is rather late for its persistence.

**Cuvier (G.)** Note instructive sur les recherches à faire relative aux différences anatomiques des diverses races



d'homme. (R. de l'Éc. d'Anthr. de Paris, 1910, XX, 303-306.) Test of anthropological instructions drawn up in 1800 by the great naturalist Cuvier for the Baudin expedition to the South Seas. Calls attention to observation of cranial form in the various races, the defects of ethnic paintings (of the Negro especially), the need of anatomical specimens, of face and profile views, care in representing and describing dress and ornament, etc., the preparation and preservation of specimens. The Papuans, Australians, Patagonians, and Malagasy are mentioned, as deserving special attention. See Hervé (G.).

**Cyrus Thomas.** (Amer. Antrop., Wash., 38, 1910, N. S., XII, 337-343, portr., bibliogr.)

**De Cock (A.)** Spreekwoorden, zegswijzen en uitdrukkingen op volksgeloof berustend. (Volkskunde, Gent, 1910, XXI, 31-35, 70-76, 96-101, 143-150.) Continuation of proverbs, sayings and expressions (plants named after the Virgin Mary; after angels, after Jesus, or referring to them; after the apostles, saints; after thunder, etc.) based on folk-beliefs.

— Geparodieerde sermoenen. (Ibid., 37-40, 80-83.) Gives 7 mock-sermons in Dutch from various sources. See Bockenoogen (G. J.).

— Het Kerstfeest. (Ibid., 49-66.) Treats of the Christmas festival and its analogues, particularly in various countries of Europe (Teutonic lands, France, Silesia, Italy etc.).

— Spreekwoorden en zegswijzen over de vrouwen, de liefde en het huwelijk. (Ibid., 78-80, 115-120, 155-160.) Nos. 399-570 (with additional notes) of proverbs and sayings about women, love, and marriage.

— Sterfgeval. Florimond van Duyse. (Ibid., 120-121.) Appreciation of the works of F. van Duyse (1843-1910), son of the poet P. van Duyse, and author of numerous folk-lore articles, especially on folk-music, etc.

**Dirr (A.)** Linguistische Probleme in ethnologischer, anthropologischer und geographischer Beleuchtung. (Mitt. d. Anthropol. Ges. in Wien, 1909, XXXIX, 301-320; 1910, XL, 22-43.) Treats of the history of language as the history of its changes (Dr D. confines the term "evolution," *Entwicklung*, to a progress from lower to higher), and the causes

of such changes; phenomena of contact and "contamination"; special and class languages, minor languages of all sorts. According to D. "the most comprehensible and most easily and safely observable causes of all linguistic changes (whether phonetic, grammatical or syntactical in nature) are to be sought in the effects of two languages upon one another, whether these languages occur successively in one and the same people, or whether they are used side by side by the same people." And "what holds for a whole people is true also for its subdivisions, for even a unilingual people is not always a linguistic unity, but is made up of linguistic unities. This influence of the old language on the new and of the new on the old is illustrated by many examples. The evolution of a language occurs most rapidly when a mutual penetration of all strata and classes of people is possible or necessary." Reconstruction of "a common vocabulary," or, with its help, of "a primitive culture," must, according to D., remain mere patchwork, a useless undertaking. No anthropological (racial) substrate lies beneath, e. g., the linguistic "Indo-European." The "Indo-European" itself "is only a form of an earlier speech," and by this means we arrive at an ultimate first human language. Language is a social function and its variations are likewise of a social nature. Dr D. is writing a book on the Caucasian languages as illustrating the points discussed in this article. The Caucasus is "a linguistic laboratory."

**Dresslar (F. B.)** Suggestions on the psychology of superstition. (Amer. J. Insan., Baltimore, 1910, LXVII, 213-226.) Based on the author's *Superstition and Education* (1907). Superstition seems to be "an exclusively human manifestation"; and "superstitions represent in part those conclusions which men have adopted in order to free the mind from the strain of incomplete thinking."

**Dubreuil-Chambardel (M.)** Un cas d'hyperphalangie du pouce. (Bull. Soc. d'Anthr. de Paris, 1909, v<sup>e</sup> s., X, 118-128, 3 fgs.) Detailed account, with x-ray photographs, of a case of double left thumb (large right thumb also) in a typographer, aged 24, with family heredity of abnormalities of a similar kind.



- Ellis (H.)** The symbolism of dreams. (Pop. Sci. Mo., N. Y., 1910, LXXXVII, 42-55.) Notes that among the absurdities of popular oneiromancy there are some items of real significance and discusses the theories of the Freudian school, pointing out objections to the theory that the wish-dream is the one and only type of dream and that we dream only of things that are worth while. See the author's book, *Dreams* (N. Y., 1911).
- Eolithen.** (Globus, Brnshwg., 1910, xcvi, 305.) Brief résumé of Dr Laloy's article in *L'Anthropologie* (1910).
- Fishberg (M.)** Ethnic Factors in Education. (Proc. Nat. Ass. f. Study and Ed. of Except. Children, 1910, 117-123.) Discusses "race," educational capacities of negro, Australian (black) and Jewish children. Holds that the American public school is of the greatest value in transforming child of other races. Dr F. is also of opinion that in the practical work of the teacher, especially in the elementary schools, ethnic factors may be disregarded. See the author's book, *The Jews* (Lond. and N. Y., 1910).
- Förster (B.)** Stanley's Selbstautobiographie. (Globus, Brnshwg., 1910, xcvi, 299-303.) Résumé and critique of *The Autobiography of Sir Henry Morton Stanley* (London, 1909), with special reference to his African explorations, his relations with Emin Pasha, etc.
- Foy (W.)** Zur Geschichte des Gebläses und zur Herkunft der Eisentechnik. (Ibid., 142-144, 1 fg.) Treats of the history of the bellows and the origin of iron-smelting. F. holds that Africa can not at all be considered the home of iron-smelting, all the chief forms of bellows found in that continent being of Asiatic (partly Asia Minor, partly southern Asia) origin. The subject is discussed in detail in the author's article *Zur Geschichte der Eisentechnik* in *Ethnologica* (1, 1909). See *American Anthropologist*, 1910, N. S., XII, 112.
- Fritsch (G.)** Die Entwicklung und Verbreitung der Menschenrassen. (Z. f. Ethnol., Berlin, 1910, XLII, 580-586.) Discusses the origin and development of the human race (scheme on p. 583.) F. adheres to the idea of protomorphic, archimorphic, and metamorphic, with these stock-races (archimorphic): black, white, and yellow. The present protomorphic representatives of "primitive man," are not, according to F., the predecessors in line of the modern culture-peoples, but must be left out of the scheme of their evolution. The Malay is a mixed and not a principal race; likewise the American. According to F., the "Gês, Maku, Fuegians," represent the protomorphic primitive aborigines of America, the part "incapable of civilization," and the oldest American culture has affinities with Oceanic and Asiatic (in C. America) and European (in N. America). The centers of distribution of the human races have been in S. W. Asia (white), N. E. Asia (yellow) and central Africa (black). The protomorphic primitive "cultureless" race of Europe was the Neandertal; in Asia the Vedda, etc.; in Africa, the Bushman; in Australia, the aborigines of Queensland. This scheme by no means fits America well.
- Frizzi (E.)** Ein Beitrag zur Konstruktion des Sagittaldiagramms auf Grund absoluter Masse. (Korr.-Bl. d. D. Ges. f. Anthropol., Brnshwg., 1909, XL, 43-44, 1 fg.) Note on graphic representation (Martin apparatus) from measurements from nasion, lambda, prosthion, andinion.
- Galton (F.)** Numerized peoples for classification and recognition. (Nature, Lond., 1910, LXXXIII, 127-130, 5 figs.) Describes formula based on "five cardinal points" of portrait or human profile: nose-brow notch, nose-tip, notch between nose and upper lip, tip of chin, by extension of which peculiarities of profile (racial, family) can be expressed numerically so as to be serviceable for eugenic records. Examples of application.
- van Gennep (A.)** Paul Ehrenreichs Methode in der Deutung der allgemeinen Mythologie. (Hess. Bl. f. Volksk., Lpzg., 1910, IX, 199-207.) Criticises the views and theories expressed in Dr E.'s *Die allgemeine Mythologie und ihre ethnologischen Grundlagen* (Lpzg., 1910), particularly its "lunar theory" aspects, and the doctrine of the priority of "nature mythology." In more than one place Dr E. seems to put the cart before the horse in the way of explanation and interpretation.
- Giuffrida-Ruggeri (V.)** I caratteri pseudo-infantili. (A. p. l'Anthrop., Firenze, 1909, XXXIX, 15-17.) Discusses, with

critique of the views of Hagen, the "pseudo-infantile" characters of man. Hagen maintains that the human races are lower the more they depart from the proportions of the new-born European child. An abuse of analogy is seen in some of these *rapprochements*. As. G.-R. says, "some are infantile only in the mental infantilism of him who maintains their existence." The so-called "infantile characters" of the female skull, e. g., are pseudo-infantile.

— Alcune idee controverse sul dimorfismo sessuale nell'uomo. (Ibid., 1910, XL, 44-50.) Discusses recent theories concerning sexual dimorphism in man (Hoernes, Stratz, Ellis, etc.). G.-R. argues, contrary to Hoernes, that "woman is more plastic than man," this greater plasticity resulting from a greater variability. Sexual dimorphism receives its explanation from the fact that "greater differentiation and greater variability and plasticity cannot coexist in the same sex." Sexual dimorphism is greater with the "higher" races, the divergence being least in the protomorphs. Secondary sexual characters are to be explained as characters of orthogenetic correlation, not the result merely of sexual selection.

— Classification des groupes humaines. (Scientia, Bologna, 1910, VII, 1-9.) Discusses the classification of human groups, with special reference to the views of Deniker, Sergi, Stratz, etc. According to Dr G.-R., neither the groupings of Deniker (17 in number), nor those of Sergi and other polygenists are justified, by reason of the unity of the human species. The real systematization of human groups must arise from investigations and studies such as those of Klaatsch, Martin, the Sarasins, Hagen, Stratz, etc. A classification of the somatic groups based on phylogenetic researches is possible to the monogenist (cf. Stratz's "phyletic classification," founded on the idea of physical characters regarded as "primitive," or as "progressive"). For the monogenist it is of great importance to know whether the American Indians, e. g., present at one and the same time the primitive characters of the whites and the primitive characters of the yellow race, i. e., whether they belong to the common undifferentiated stem from which these two later branched

off; whether, in like manner, the Australian blacks are pre-Negroid and pre-Mongoloid, and whether there are also correspondents to the rude European type (Klaatsch's Australoid), to the type of Darwin, and to the type of Socrates.

— Applicazioni di criteri paleontologici in Antropologia. (Monit. Zool. Ital., Firenze, 1910, XXI, 35-46, 1 fg.) Discusses the application of paleontological criteria in anthropology, with reference particularly to the views of Sergi, Depéret, etc. In man local or regional varieties and "races," exist, not separate species (the Australian, e. g., and the Samoyed, as Sergi, e. g., thinks) and this is true of prehistoric times as well,—the so-called *Homo Neanderthalensis* is not extinct even yet. No other species than the present one has been shown to have existed. The law of increase of stature phylogenetically and the law of specialization are of importance with regard to prehistoric man. Polygenism is not justified by prehistoric data.

— Paragone antropologico fra i due sessi. (Riv. d'Italia, Roma, 1909, XII, 650-662.) Discusses the problems of the anthropological comparison of the two sexes (relation of brain-weight and body-weight,—coefficient of cephalization; comparative volume of bones, etc.; relation of weight of femur, mandible, etc., to cranial capacity; body-weight and stature; length of trunk and of various members of the body, limbs, etc.; pelvis; relation of sections of limbs to one another, etc.). *Quantitatively* the variability of woman is greater than that of man, *qualitatively* (i. e., with respect to physiological ends), less. In general woman is more macroplastic and, therefore, microsome. In woman the functions of nutrition are developed at the expense of muscular energy. Woman is predominantly anabolic, man catabolic.

— Incroci ai due estremi della gerarchia delle razze umane. (Ibid., 1910, XIII, 167-173, 3 figs.) Discusses the effects of *mélissage* between "higher" and "lower" races as exemplified, e. g., in the "Bastards" of German Southwest Africa, who are the result of a mixture of Hottentots and Boers,—they number now some 2,500. In this "mixed race" there is a distinct improvement in physical appearance and constitution:

Stature shows the effect of European influence; Hottentot steatopygia has disappeared (although the women are fatter in the region in question than Europeans; the smallness of the hands shows the Hottentot influence; the hair and beard may be said to be "intermediate" between the Hottentot and the European; the skin-color is like that of the southern European; the "Mongolian fold" appears in the "Bastards" as an infantile character only and is not carried over into adult age. Prof. Fischer (q. v.) says that these "Bastards" present on the whole "an intermediate type with an amplitude of variation of characters greater than that of their ancestral races." Prof. G.-R. thinks that in this mixture the higher characters may be most favored, there being throughout all mankind a tendency toward refinement of physical type. The case of the disappearance of the "Mongolian fold" may typify the course of evolution here in general. This tendency has assured the prevalence of the characters of the white, wherever he has mixed with the Negro; that we are not in presence of a simple "return to the white ancestor" is shown by the fact of the transmission in the case of the "Bastards" of the Hottentot hand in preference to the European.

**Godin** (P.) *Asymétrie des oreilles*. (Rev. Scientif., Paris, 1910, XLVIII, 811-812.) Gives results of observations of asymmetry of the ears in 100 boys and 100 adults. The left ear was larger in 89 per cent. of boys and 79 per cent. of adults.

De la puberté à la nubilité chez l'adolescent moyen au point de vue de la croissance. (Bull. Soc. d'Anthr. de Paris, 1910, VI<sup>e</sup> s. I, 497-501.) Treats of the period from puberty to nubility in the average adolescent from the point of view of growth ("puberty is the seminal factor of nubility"). The average adolescent of 15½ years of age has ended puberty when he is 17½; to become a nubile adult physiologically he will need three years; at 21 he is adult.

**Goldenweiser** (A. A.) Totemism, an analytical study. (J. Amer. Folk-Lore, Boston, 1910, XXIII, 179-293.)

**Goldstein** (—) Besitz und Vermögen bei den primitiven Völkern. (Globus Brnschw., 1910, XCVIII, 221-223.) Review and severe critique of Prof. J.

Köhler's article with this title in No. 24 of the *Internationale Wochenschrift* (1910). According to G., Prof. K. "repeats all the doctrines which recent scientific ethnography has given up as erroneous."

**Goldziher** (I.) Wasser als Dämonen abwehrendes Mittel. (A. f. Religsw., Lpzg., 1910, XIII, 20-46.) Treats of water as a means of keeping away demons. In Arabian poetical literature and folk-lore (blessing: may the thunderclouds be generous to you when dead; curse: may the rain never fall on your grave), names for rain indicating mercy, blessing, etc.; water as opposed to demons and demonic powers (India, water kills *rakshas*; exorcism by water among various peoples; Morocco, exposure to rain prevents headache, water cures many diseases), baptism and sprinkling in therapeutics and religion, use of water for and by the dying (use of water from the well of Zemzem), employment of water for the dead (sprinkling, washing, bathing,—of the ground, the grave, the corpse; rain on the grave, etc.), dew on the bones of the dead (in modern Jewish poetry), Jewish "water of life," Mohammedan "rain of the resurrection," etc. This article is confined to Semitic data.

**Gomme** (G. L.) Heredity and tradition. (Folk-Lore, Lond., 1910, XXI, 385-386.) Emphasizes importance of influence of environment ("superstition is not always inherited; it is also created"). More attention must be paid to the impressions of the surrounding life in their influence upon primitive thought, for "tradition is an external product operating on the human mind, instead of an inheritance from folk-memory."

**Hahn** (E.) *Niederer Ackerbau oder Hackbau?* (Globus, Brnschw., 1910, XCVII, 202-204.) Critique of part of the article of Dr K. Sapper (q. v.) in which the latter ascribes the origin of Central American Indian agriculture to men, and prefers the term "lower agriculture" to the Hahn-Ratzel expression "hoe-culture" (Hackbau). It is probable that the time and labor expended by women in the grinding and preparation of foods (e. g., maize in C. America) prevents them from agricultural work in the field, etc. For the condition of the coffee-plantations, etc., in Guatemala, H. would use the term suggested by him 20 years ago,—



*Plantagenbau*. An article on "Brand-cultur" by H. will soon appear.

**Halliday** (W. R.) The force of initiative in magical conflict. (*Folk-Lore*, Lond., 1910, xx, 147-167.) According to H., "all magic is in a sense a conflict" and it is by his power or *mana* or *orenda* that the sorcerer, "medicine-man," etc., works his will; "so-called sympathetic magic is based, not on a supposed axiomatic law that like causes like, but on the contagion of qualities"; union or contact with power is the foundation of magic, no less than of religion, and "the wide area of personality, as it is conceived in the lower culture, enables persons quite easily to be united, or brought into contact with power." Magic is almost "a conflict of wills," and the stronger personality absorbs the weaker. The secret of success "is to be the aggressor, to assert your power, to secure the upper hand and keep it." In certain rites, "contact with a dangerous power is deliberately anticipated in order to secure safety or to annul harm magically inflicted by that power." It is priority of action and initiative that constitutes success in such contacts.

**Hervé** (G.) À la recherche d'un manuscrit. Les instructions anthropologiques de G. Cuvier pour le voyage du "Géographe" et du "Naturaliste" aux Terres Australes. (*R. de l'Éc. d'Anthr.* de Paris, 1910, xx, 289-302, 2 fgs.) Discusses the preparations for the Baudin expedition to the South Seas and the relation of the naturalist Cuvier to it. Cuvier's anthropological instructions drawn up in 1800 for this expedition are given *verbatim* at pages (264-269) of M. Girard's *Fr. Péron, naturaliste, voyageur aux Terres Australes*. (Paris, 1856.) Péron was the representative of comparative anatomy on this voyage. See Cuvier (G.).

— Le professeur Arthur Bordier. (*Ibid.*, 104.) Brief sketch of life and works of French anthropologist (d. Feb., 1910). His chief publications related to medical geography, scientific colonization, comparative pathology. From 1878 to 1895 he occupied the chair of medical geography in the École d'Anthropologie (Paris).

— Le premier programme de l'anthropologie. (*Bull. Soc. d'Anthr.* de Paris, 1910, vi<sup>e</sup>, s. 1, 473-487.) Publishes (pp. 476-487), after the original

Ms., L. F. Jaffret's *Introduction aux Mémoires de la Société des Observateurs de l'Homme*, read in 1801 (the Society was founded in 1799 and lasted till 1805), in which are sketches of the investigations which such a Society might undertake,—the study of physical man, the varieties of man, the traits distinguishing him from the animals, comparative anthropology, manners and customs of ancient peoples, modern peoples, savages, etc., topographical anthropology, anthropological museum, study of deaf-mutes, experimentation with children segregated for the observation of the development of language, investigation of the mechanics of speech, etc. The only publication of the Society was J. M. de Gerando's ethnographic instructions to Capt. Baudin, entitled *Considérations sur les diverses méthodes à suivre dans l'observation des peuples sauvages* (Paris, an VIII, pp. 57).

**Hutchinson** (W. M. L.) A myth-maker's progress. (*Oxf. & Cambr. Rev.*, Lond., 1910, No. 10, 78-94.) Treats of the Pindaric Odes,— "from the myth as an ornament, Pindar has advanced to the myth as ideal reflection of the local and particular, but already he stands on the threshold of a further development,—the myth as embodiment of the universal."

**Jespersen** (O.) International language. (*Science*, N. Y., 1910, N. S., xxxi, 109-112.) Advocates *Ido* as against *Esperanto*, replying to criticisms of Kellerman, etc.

**Just** (K.) Charakteristik des Kindesalters. (*Jahrb. d. Ver. f. wiss. Pädag.*, Jena, 1910, XLII, 245-364.) Catalogues under 10 heads (domination of feelings, sudden change of disposition, joyous nature, weakness of attention and domination of sense-perceptions, covetousness, egoism and selfishness, extravagant imagination and fancy, fear-psychosis, shyness and embarrassment, lack of esthetic sense) and discusses the characters which distinguish the child from the adult.

**Keller** (A. G.) William Graham Sumner. (*Amer. Anthropol.*, Lancaster, Pa., 1910, N. S., XII, 118-119, portr.).

**Klotz** (E.) Die "organgesetzliche" Orientierung des Organismus Mensch im Raume. (*Globus*, Brnswchw., 1910, xcvi, 101-105, 2 fgs.). Sets forth the author's ideas that the conception of man as *Ereclus bimanus* (Ratzel) is



- a phantom, and that organically man is a quadruped (e. g. *coitus* can be carried out "organically" only in the quadrupedal position of the female). See further K's *Der Mensch als Vierfüßler*.
- Kühl (H.)** Antike und moderne Bronzen. (Ibid., 21-24.) Gives analysis of ancient Egyptian, Trojan, Hindu, ancient Cyprian prehistoric bronze from several places in Brandenburg and Posen, Roman, Celtic, Japanese and Chinese, medieval European, etc. In the Middle Ages, aluminum, phosphorus, and manganese bronzes were unknown (belonging to the last century). Japanese and Chinese bronzes are lead-copper alloys. All ancient Greek, Egyptian, and Celtic bronzes have no lead or merely a trace; many ancient Roman bronzes have lead.
- Lehnert (G.)** Ein Sympathiezauber. (Hess. Bl. f. Volksk., Lpzg., 1910, ix, 207-208.) Cites from Krusenstein's *Reise um die Welt* (Berlin, 1811, Bd I, S. 249) a fine example of "sympathetic magic,"—a case of obtaining revenge through the *kaha* magic (burying spittle, urine, or excrements of enemy).
- Primitive Kunst. (Ibid., 207.) Calls attention to the representations of American Indian art (musical instruments, textiles, ceramics, etc.) in the *Leaflets of the American Museum of Natural History*, (N. Y.) Nos. 11, 15, 24.
- Le Professeur Hamy.** (J. de la Soc. d. Americanistes, Paris, 1908, [1909], N. S., v, 141-156, portr.) Appreciations of life and labors of Professor E. T. Hamy (1842-1909) as president of the Society of Americanists of Paris, as worker in the laboratory, as historian and geographer, as prehistorian and Americanist, etc., by MM. Vignaud, Verneau, H. Cordier, Capitan, Babelon (address at funeral), Richer, etc.
- Leuba (J. H.)** Magic and religion. (Sociol. Rev., Lond., 1909, II, 20-35.) L. argues that "the primary forms of magic probably antedated religion," but, "whether magic antedated religion or not, religion arose independently of magic; they are different in principle and independent in origin. This article is a chapter from Prof. L.'s book *The Psychological Origin of Religion* (1910.)
- Liming (M. D.)** A study of the methods of determining tane. (Science, Lancaster, Pa., 1910, N. S., XXXII, 157-159.) Compares "Hall of Fame" votes, "descriptive adjective" method, and "lines of space" method, with respect to 50 American-born men. L. thinks either of the objective methods (adjective or space) "may be successfully employed in the selecting of a list of indefinite length."
- Loth (W.)** Der heutige Stand unserer Kenntnisse über die Phylogenie des menschlichen Fusses. (Stzgeber. d. Warschauer Ges. der Wiss., 1909, 208-221, 10 fgs.) Résumés present knowledge of the phylogeny of the human foot. The anthropoid foot is nearest the human; the Lemur foot, however, does not belong with the human but represents a stage of evolution very much beneath it phylogenetically,—hence Klaatsch's derivation of the human from the Lemur foot is not to be approved. Certain peculiarities of the anthropoid foot make it impossible that it should have been in the direct line of evolution of the human foot, the common ancestral form having to be sought among some of the lower types, e. g., the higher *Cercopithecidae* (the *Semnopithecidae* are a side-branch). The European foot is simply a walking-organ and has lost its original prehensile function which still occurs to some extent with primitive peoples and children where also the mobility of the big toe is considerable. At pages 183-208 is given the original more detailed Polish text of this paper.
- Anthropologische Untersuchungen über das Hautleistensystem der Polen. (Z. f. Morph. u. Anthropol., Stuttgart, 1910, XIII, 77-96, 1 pl., 1 fg.) Study of the markings of the fingers, hands, soles of the feet, toes of 107 Poles, in comparison with the investigation of Wilder (Mayas, Anglo-Americans, negroes), Schlaginhaufen (Hindus, etc.), based on 214 hand, 1,120 finger and 136 sole-prints. The group of Poles is probably racially purer than the Anglo-Americans and Central Europeans and they show a less variability and no extreme values. The Poles are nearer the Anglo-Americans than the Hindus, and the palm and sole of the Poles show a more "progressive" system of markings than the Anglo-Americans.
- MacAuliffe (L.) et Marie (A.)** Observation et mensuration de 200 oreilles d'aliénés, épileptiques ou idiots. (Bull. Soc. d'Anthr. de Paris, 1910, VI<sup>e</sup> ss., 1, 23-

33.) Gives length-measurements of both ears of 100 mental defectives, with records of "degenerative stigmata." According to Drs M. and M., the so-called "degenerative stigmata" (here auricular malformations) occur in about the same proportion in the general population and in the mental defectives here considered, with the exception of a few things such as derivation of the superior posterior lobe, convex folds of antihelix, His's supertraginian tubercle, absence or effacement of the superior fold of the antihelix. Idiots present no more stigmata than other mental defectives.

**MacCurdy** (G. G.) Anthropology at the Boston Meeting, with Proceedings of Section H. (Science, N. Y., 1910, N. S., XXXI, 350-354.) Résumés of papers by Sapi, Moorehead, Hessler, Pepper, Montgomery, Speck, Lowie, Goldenweiser, Chamberlain, etc., on The Ute language, A Remarkable birch-bark fragment from Iowa, The Ojibwa of northern Minnesota, Ill-health of Darwin, Peale Museum, Calf Mountain Mound (Man.), Huron moose-hair embroidery, Totemism, Myth of Seven Heads, etc.

— Anthropology at the Boston Meeting with Proceedings of the American Anthropological Association for 1909. (American Anthropol., Lancaster, Pa., 1910, N. S., XII, 61-74.)

**Magni** (J. A.) The ethnological background of the eucharist. (Amer. J. Relig. Psych. & Ed., Worcester, 1910, IV, 1-47.) This article is narrower than its title. Treats of the Christian eucharist in relation to the Oriental mystery-cults (Mithraism, Gnosticism, St Paul's mysticism, etc.). According to M., "even the Christian eucharist is of ancient pagan origin, having become an integral part of the Christian cult by a process of theological speculation on the meaning of Christ's death, resurrection and mission in the world."

**Mahoudeau** (G. P.) Notes complémentaires sur les deux grands bovidés pléistocènes: l'aurochs et le bison. (R. de l'Éc. d'Anthr. de Paris, 1910, XXI, 379-386.) Treats of the history of the aurochs and the bison in Europe since the quaternary epoch. Towards the middle of the 16th century, when the aurochs began to be very rare, its name was transferred to the bison,—and now the *Bison europaeus*, the last specimens of which are preserved in

the forest of Bialowicza (Lithuania) is commonly termed aurochs. The aurochs (*Bos primigenius*) was known to the ancient Hebrews, Chaldeo-Assyrians, etc.

**Marie** (A.) Note sur la mesure de la taille chez les aliénés. (Bull. Soc. d'Anthr. de Paris, 1909, V<sup>e</sup> S., X, 97-100, 1 fig.) Gives general results of measurements of stature of 1,500 individuals suffering from general paralysis, mental debility of various sorts, manias, neuroses, alcoholism, etc.; from the department of the Seine. The low averages of height occur in those suffering from congenital psychoses (here, too, the minimum and the maximum individual heights were found) and exotoxic psychoses. In the cases of involution-psychoses, functional psychoses, general paralysis, etc., averages resembling closely the normal occur,—in these mental troubles physical degeneration is not marked. Dwarfism and giantism occur often in combination with arrested cerebral development.

— Nano-infantilisme et folie. (Ibid., 101-113, 4 figs.) Discusses nano-infantilism in relation to idiocy and other mental defects and diseases. Dr M. recognizes three varieties of nanism or dwarfism: 1. Pure nanism with relative perfection of reduced forms and proportions; 2. Nanism and infantilism due to skeletal deformities; 3. Nanism and infantilism due to dystrophy (total, local). The African pigmies are ethnic types of pure nanism. The nanism of the degenerate is "merely the permanence of an infantile condition through which all normal individuals pass." The theories of various writers (Apert, Marfan, Meige, etc.) are referred to. At p. 101 is given a photograph of 4 dwarfs in one German family observed by the author.

— Gigantisme et folie. (Ibid., 113-117.) Discusses giantism in relation to psychic defects and diseases. According to Dr M. acromegaly occurs sometimes without tall stature, just as infantilism is not infrequently independent of nanism. Giantism may be regarded as "acromegaly of infancy prolonged."

**Mausser** (O.) Zur Psychologie der Soldaten. (Globus, Brnschw., 1910, XCvii, 101-104, 125-128.) Gives texts of 6 letters from soldiers' notebooks. Also texts of the soldiers' "Vater-Unser

und Ave Maria," the soldiers' "Stations of the Cross," the Munich soldiers' "Litany," Regensburg soldiers' "Litany," "Recruit-life," "Auction," etc., all dating about 1907-1908. The parodying of religious documents is one of the interesting psychological aspects of military life and its expression.

**Meyer (R. M.)** *Mythologische Studien aus der neuesten Zeit.* (A. f. Religsw., Lpzg., 1910, XIII, 270-290.) Treats of the mythopoeic phenomena of present-day man. Three types are recognized. In the nursery, among religious fanatics, and among the political, social, and scientific dreams, real and surprising analogies with myth-creations are to be found. Fancy of child-speech, growth of sects around central dogmas, scientific myths (e. g. "cult is older than myth"), myths of devotional origin, "seeing things," cult-phenomena arising out of ecstasy, mythic element in Mormonism, mystic and mythic factors in religious founders and saints and imitation of such, Messianic longing, visions of Swedenborg, etc., "learned legends," meditation-myths, cosmogonic myths, mythology of modern science (e. g. in philology), etc., are discussed.

**Mochi (A.)** *Collezioni antropologiche ed etnografiche della Città di Milano.* (A. p. l'Antrop., Firenze, 1909, XXXIX, 137-142, 3 figs.) Brief account of the anthropological material in the Municipal Museum of Natural History in Milan (200 plaster-casts of heads and skulls of celebrated men, due to a disciple of Gall; crania from various parts of the globe, including a score or so American Indian; many models of crania; ethnographic specimens, some fine ones from America). At p. 139 are given the measurements of a Lapp, 2 Arab, a Dinka, a Danikali, and an Abyssinian skull. In the Archeologic and Artistic Museum of the Castello Sforzesco is also some good ethnografico material; likewise an eneolithic and some Gallo-Roman skeletons. In the house of the Counts Turati is the collection made in 1846-1848 by the Milanese traveler G. Osculati, partly figured and described in his *Esplorazione delle regioni equatoriali lungo il Nipo ed il Fiume delle Amazoni* (Milano, 1854).

**de Mortillet (A.)** *Le travail de la pierre aux temps préhistoriques.* (R. de

l'Éc. d'Anth. de Paris, 1910, XX, 1-23, 41-51, 18 figs.) Treats of the working of stone for implements, etc., in prehistoric times. The various methods employed are discussed with some detail: *Cracking and bursting* by means of exposure to the heat of fire (Andamanese obtain in this way flakes of quartz; experiments of the Abbé Bourgeois and, recently of de Mortillet; prehistoric man of Thenay may have used this method), *percussion* of various sorts (used in the Puy-Courney epoch; experiments of Carl Haake), *pressure* (Solutrean epoch; Aztecs obtained obsidian blades by this means; Fuegian glass arrow-heads, etc.), *"pitting"* (used for crystalline rocks, etc.; Robenhausen epoch), *sawing* (common in Robenhausen epoch; known to Australians, etc.), *polishing* of two sorts (neolithic period in Europe, but known to many primitive peoples elsewhere), *boring* of two sorts (begins with neolithic period in Europe; known to many primitive people elsewhere).

**Mueller (A.)** *Die fünf typischen Profil-Kurven des Schädels der Neugeborenen und ihre Beziehungen zum Geburtslauf und zur Kopfform der Erwachsenen.* (A. f. Anthropol., Brnschw., 1910, N. F., IX, 53-63, 2 pl.) Treats of the 5 typical profile-curves of the skull of new-born children and their relation to birth and to the cranial form of adults. The 5 types are: occipital, vertical, sincipital, frontal, and facial. The basal form of cranium, according to Dr M., is "an ovoid of 13 to 14 cm. in length 8 to 9 cm. in breadth, and 7 to 8 cm. in height; this shape being most favorable for passage through the pelvis. The head born in position of type 1 leads to acrocephaly; type 2 produces a skull with lengthened occiput-bregma diameter; type 3 (rare) is unfavorable for the ovoid form and the fronto-suboccipital diameter is increased; type 4 is characterized by increase of the fronto-occipital diameter. The relations of the birth-mechanism to skull-form have been considered in detail by the author in his article in the *Archiv f. Gynäkologie*, Bd. 82.

**Nannetti (A.)** *Note sulla divisione anomala del malare, con illustrazioni di undici nuovi casi.* (A. p. l'Antrop., Firenze, 1909, XXXIX, 18-43, 19 figs.) After general discussion with reference



to previous investigations, describes and figures 11 cases of anomalous division of the malar bone. As to the prevalence of these anomalies according to race, sex, and social classes, much difference of opinion and doubt exist. The percentage attributed to the Japanese is probably far too great. Some have seen in this anomaly of the malar bone a regressive or atavistic character. One reasonable explanation sees the cause of division in the origin of the malar bone from three centers of ossification.

**Nutt (A.)** Cuckoo heroes. (Folk-lore, Lond., 1910, xxi, 20-235.) Résumé and critique of the article of Dr Pokorný on the King Arthur legend as a myth of the cuckoo-hero. Dr P.'s views are altogether rejected.

— How far is the lore of the folk racial? (Ibid., 379-384.) Argues that we must "seek for the remains of what is racially distinctive among the artistic rather than among the practical elements of the lore of the folk." From the lore of the folk alone, e. g., we could not safely infer the Scandinavian settlements of the 9th-11th centuries in Britain.

**Oppenheim (S.)** Ein Beitrag zur exakten Bestimmung des Inion. (A. f. Anthrop. Brnschw., 1910, N. F., IX, 18-22, 4 fgs.) Discusses the exact determination of the inion (Klaatsch, Schwalbe, Broca, Le Double, Martin, Merkel, etc.). Miss O. holds that "the inion is the point of union of the *lineae nuchae superiores* in the median sagittal plane," i. e. "at the middle of the *tuberculum linearum*."

**Palmer (A. S.)** Folk-lore in word-lore. (Ninet. Cent., Lond., 1910, 545-557.) Treats of *Auld Muffy*, *Old Harry*, *Old Nick*, *Old Scratch*, "deep as *Garry* (*Garrall*, etc.), *Heckleburnie*," "go to *Hummer*," "*Jenny Greenteeth*," "*Roger's* blast," etc., in English dialects, chiefly appellations of the Devil.

**Papillault (G.)** Sur quelques erreurs de méthode en criminologie. (R. de l'Éc. d'Anthr. de Paris, 1910, xx, 321-334.) Discusses modern theories of crime pointing out their errors, etc.: The Lombrosian biological theory, recently attacked by Dr Lebas in his *Étude critique des stigmates anatomiques de la criminalité*, etc. (Paris, 1910) and Dr de Lanessan in his *La lutte contre le crime* (Paris, 1910) in which works

education is strenuously advocated; the views of Alimena, who holds that the feeling for punishing offenders is a "protective feeling," socially effective,—thus both the biological and the reformatory schools are deceived in looking at punishment only in its relations with the criminal. There is a difference between normal and abnormal criminals; there are also abnormals who are not criminals and criminals who are not abnormals. According to Dr P. both schools are right in a way, but the proportion of rightness belonging to each has not yet been determined.

**Pastor (W.)** Die Musik der Naturvölker und die Anfänge der europäischen Musik. (Z. f. Ethnol., Berlin, 1910, XLII, 655-675.) Treats of the music of primitive peoples (there is a threefold stratification: music as magic, developed in a pre-animistic epoch; music as rhythm, developed in an already advanced epoch of social division,—war and hunting, or labor songs; music as melody, developed first in contact with peoples of higher culture); prehistoric European music (trumpets, horns, lyres, etc.); musical sense of early Christian church, etc.; origin of multiple-voiced music (made its way in Europe against the church and not through its help). According to P., no uninfluenced primitive people was able to rise above a certain degree of horizontal two-grade music. The decisive step was taken by Europe and by the race dominating the North, with their freer and broader outlook upon the world,—to this we owe the beginnings of our European music. A clearer mental atmosphere there caused the freedom of the solar cult to rise out of the dull cult of the dead formerly prevailing; out of the cave-cult of the south with its lower races arose in the North a cult of the mountains. In primitive times music was bond, with the culture-bearing race of the North it became free.

**Péladan (—)** Théorie plastique de l'androgynisme. (Mercure de Paris, 1910, LXXXIV, 634-651.) Discusses the androgynous concept in sculpture,—the esthetic problem was to fuse into one type the young man and the young woman,—in antiquity, early Christian Europe, the Renaissance, etc. Christianity was "a reaction of the Aryan and Occidental genius against Asiatic cor-



ruption." The purity of the androgynous figure pleased Christian chastity freed from the vice and immoralities of Rome. The androgyne is the flower of humanity and is truly archetypal.

**Peters (J. P.)** O. Hamdy Bey. (Rec. of Past, Wash., 1910, IX, 176-181, 2 fgs.) Brief account of the life and activities of Hamdy Bey (son of Edhem Pasha), who died February 24, 1910, having been since 1881 Director of the Imperial Museum at Stamboul.

**Piéron (H.)** Les méthodes iconométriques dans l'étude de la genèse psychosociale de la statuaire. (Bull. Soc. d'Anthr. de Paris, 1910, VI<sup>e</sup> S., I, 122-127.) Based chiefly on J. Laran's *Recherches sur les Proportions dans la Statuaire française du xii<sup>e</sup> siècle* (Paris, 1909, pp. 108) in which the chief anthropometric data have been studied on 300 statues, and a new "science" of "iconometry" developed. Laran's results indicate the extraordinary variability (sometimes almost "anarchy") of the so-called "canons" (e. g. of the number of "heads" in the statue). "Spiritualization" had led to the diminution of the size of the head in figures of saints, archangels, the elect, etc.; gallantry has had the same effect with respect to women. M. Laran concluded that: a) In proportion to height, the head of a statue is smaller according as the height is greater; b) when the dimensions of a figure are made to vary, the height of the head varies much more slowly than the total height of the figure. M. P. notes that this law holds in anthropometry also, the shorter human beings having a proportionately greater head. M. Laran's statue-data give a proportion of heads in total height varying from 4 to 10½, that of the French Schools being 7½. The influences of individuals and of society are clearly revealed. Statues of one artist, of one school, of one epoch, of one and the same iconographic and monumental significance. On the same monument two statues or two artists differ more than two statues by one artist on two distant monuments; and likewise with different schools.

**Pinard (S.)** Quelques précisions sur la méthode comparée. (Anthropos, St Gabriel-Mödling, 1910, v, 534-558.) Discusses the comparative method in the study of religion, etc. (hierography, hierology, hierosophy, in the nomen-

clature of Goblet d'Alviella). Principles of uniformity, originality, primacy, unity are considered.

**Preuss (K. T.)** Religionen der Naturvölker 1906-1909. Allgemeines. (A. f. Religsw., Lpzg., 1910, XIII, 398-465.) Reviews and critiques of works dealing with the general question of the religion of primitive peoples, fundamental problems, customs, ceremonies, material culture in relation to religion, etc. Works by Foucart and Goblet d'Alviella (comparative method), Wundt (myth and religion, pp. 402-413), Jevons, Achelis, Meyer, Lehmann, Hartmann, Maret, Wissler (Blackfeet), Vierkandt (magic and religion), Crawley (idea of the soul), Combarieu (music and magic), Hofschlaeger (therapeutics), Lasch (the oath), Frazer (kingship), Bethe (Doric paidophily), van Gennep ("rites de passage"), Runze (sacrifice), Seligmann ("evil eye"), Hertz (right hand), Diels (twitchings of limbs, etc.), Hahn (agriculture), Macculloch ("childhood of fiction"), Abraham and Rank (Freudian views of myths and dreams), Siecke (attributes of deities), Lessmann (comparative mythology), etc., are considered.

**Proceedings of the Anthropological Society of Washington.** (Amer. Anthropol., Lancaster, Pa., 1910, N. S., XII, 75-90.)

**Puccioni (N.)** Museo Nazionale di Antropologia e Etnologia in Firenze. Le collezioni Antropologiche. (A. f. Antrop. Firenze, 1909, XXXIX, 265-273.) Notes on the anthropological collections (crania, parts of skeletons, models, etc.) in the National Anthropological and Ethnological Museum in Florence. Europe is represented by 268 prehistoric, ancient, and medieval Italian crania, 1,434 modern Italian and 222 non-Italian; Africa by 168 crania, Asia by 285, Oceania by 574 and America by 472 (Eskimo 3, California 8, Haida 3, Chinook 1, Apache 2, Tarahumare 3, Mound-builders 1, Mexico 4, Ecuador 1, Colombia 5, Bolivia 1, Brazil 4, Gran Chaco 9, Pampas 14, Chile 9, Patagonia 12, Fuegia 21, ancient Peru 200, Calchaquí 9. The Museum contains also several casts and models chiefly of Papuans, American Indians, etc., many models of human hands and feet, models, etc., of anthropoids specimens of hair, a series of skulls illustrating fetal development, and other series showing sexual

- differences, Sergi's cranial varieties, etc.
- Rabaud (É.)** Lamarck, fondateur du transformisme, et la crise du transformisme. (R. de l'Éc. d'Anthrop. de Paris, 1909, XIX, 309-319). Discusses Lamarckianism, with reference to the recent works of Le Dantec, *La Crise du Transformisme* (Paris, 1909) and Landrieu, *Lamarck, le fondateur du transformisme* (Paris, 1909). Landrieu points out the newness and modernity of Lamarck and the place of the *Philosophie zoologique* in the thought of to-day.
- Read (C. H.)** Enrico Hillyer Giglioli. (Man, Lond., 1910, X, 17, 1 pl.) Brief account of scientific activities of Prof. Giglioli (1845-1909), the ethnologist and versatile man of science, with good portrait.
- Regnault (F.)** La forme des doigts supplémentaires, dans la polydactylie, indique que leur origine n'est point atavique. (Bull. Soc. d'Anthr. de Paris, 1909, v<sup>e</sup> s., X, 79-80.) Argues from data of osseous morphogeny (in man and other animals) that supplementary fingers are not of atavistic origin, but due to embryonic causes, preventing the atrophy of one or more of the other four cellular sets, which generally fail to develop into fingers. The atrophy and development seem both to bear on the transverse diameter.
- Les types humains d'après les principales proportions du corps. (Rev. Scientif., Paris, 1910, XLVIII, 683-689, 4 fgs.). Sketches history of subject,—ideas of Charpey (1892-1908), Manouvrier (1902), Regnault (1903). Latiform and longiform types of body (with parts and organs corresponding) justified by folk-thought and scientific measurements, etc. These two types are adapted to different modes of life and ends; they are accompanied by different motor functions, etc. A disharmonic type (part latiform, part longiform) also exists; it may arise through disease, too prolonged physical exercise, muscular inactivity, etc.).
- Reichel (H.) et Burle (E.)** Du trouble (Befangenheit) comme motif de suspicion. (R. d. Ét. Ethnogr. et Sociol., Paris, 1909, II, 374-376.) Argues against the acceptance of the recent "demonstration" by the experimental psychological method of guilt as revealed by emotional reaction and disturbance.
- Reinach (A. J.)** Sur l'origine du coq. (L'Anthropologie, Paris, 1910, XXI, 75-78.) Discusses the figure of the cock on coins found in ancient Artemisia, possibly not Lydian but Ephesian, since it appears on coins of Ephesus as well. Mention of the cock in Greece goes back to the verse of Theognis in the middle of the 6th century, B. C. R. rejects the common view that the cock reached Europe through the Persians (cf. the sacred bird of Mazdeism), by way of Lydia, about the beginning of the 6th century. The Cretan coins of Phaistos, with figures of the cock and the god-name *Welchanos*, belonging to a people of Etruscan affiliations lead R. to attribute to them "a thousand years before the appearance of the Persians, the diffusion of the cock and its cult in Crete, Lycia and Lydia." See also Baethgen's *De vi ac significatione galli in religionibus et artibus* (Göttingen, 1887) and D. G. Hogarth's *The Archaic Artemisia* (London, 1908).
- Rivet (P.)** Recherches sur le prognathisme, II. (Ibid., 505-518.) Gives results of the study of the naso-alveolo-basilar angle in 5,615 human, 151 anthropoid, and 334 simian skulls. In simians and anthropoids prognathism is noticeably less in the young than in the adult; in the simians great variety exists within the same family or species; the orang, gorilla, and chimpanzee females are considerably less prognathic than the males, particularly the gorilla and the orang. In man prognathism is less in the child and in the aged than in the adult; but there appears to be no regular or marked variation according to sex; prognathism is probably not at all, or very little, connected with the general form of the skull; as to form of face, it may be that in a general fashion the most marked prognathism occurs in skulls with narrow and long face,—prognathism is more allied to leptoprosopy, orthognathism to chamaeprosopy, but long and short faces alike may be found among very prognathous groups of mankind, such as, e. g., the Eskimo and Neo-Caledonians, and also among the very orthognathous, e. g., Polynesians and Veddas.
- Roth (E.)** Der böse Blick. (Globus, Brnnschw., 1910, xcvii, 80-81.) Résumés briefly the data in S. Seligmann's

monograph on the "evil eye,"—*Der böse Blick* (2 Bde. Berlin, 1909). The belief in the "evil eye" is ancient and world-wide. Animals are not so often credited with it as man. Innumerable effects are attributed to it and the charms against it are legion. When the eye came to be regarded as the seat of the soul many things that had nothing whatever originally to do with that folk-thought, were gradually attached to it. The "evil eye" represents misunderstood anatomical, physiological, and physical observation of human and animal eyes, unexplained experiences of human and animal life, suggestion, etc.

**Sabre (M.)** Pieter Breugel en de folk-lore. (Volkskunde, Gant, 1910, XXI, 93-95.) Treats of the folk-lore value of the works of P. Breugel for the study of the 16th century. In 1907 was published R. v. Bastelaer and G. H. de Loo's *Peter Breugel, l'ancien, son oeuvre et son temps*.

**Folkloristische Hazenpastei.** (Ibid., 129-142.) Treats of the hare in folk-lore (among Algonkian Indians, ancient Egyptians, Celts, Hebrews, Aztecs, Hottentots, Teutonic peoples, French, Basutos, proverbs, legends, etc.). Hare as deity, tabu animal, totem, hare in moon and moon-spots, hare-lip, cowardice and cunning of hare in beast-fables and animal-tales, hare-blood as medicine, hare in folk-medicine, *coagulum leporinum* (haselpruit), eating hare-flesh to gain beauty, change of sex as well as color attributed to the hare.

**Duifje en Willemijntje.** (Ibid., 155.) Note on the saying common in Bruges, "Ze komen overeen lijk Duifje en Willemijntje." These two personages figure in a Dutch folk-book *Duyfjens en Willemynkens Pelgrimage tot haren beminden binnen Jerusalem* (oldest edition, Antwerp, 1627) by Boetius à Bolswert. A French edition of 1734 bears the title *Le Pèlerinage de deux sœurs Colombine et Volontairelle vers leur Bien-Aimé en Cité de Jerusalem*.

**Saintyves (P.)** Talismans et reliques tombés du ciel. (R. d. Ét. Ethnogr. et Sociol., Paris, 1909, II, 175-192.) Treats of talismans and relics "fallen from the sky": Aeroliths (sacred stones of the Semites, *beith-el*, thunderbolts), *gemmae cerauniae* in the ancient world

from Europe to India; fossils regarded as thunderbolts (belemnites; the Spartan *thrasydile*); natural "sports" thought to be of celestial origin; prehistoric stone weapons and implements, axes, etc., looked upon by the ignorant as "thunder-stones," etc.; idols, fallen from the sky (*Xoana*, *palladia*, *diopetes* statues, etc.).

**Sapper (K.)** Einige Bemerkungen über primitiven Feldbau. (Globus, Brnschw., 1910, XCVII, 345-347.) S. regards "digging-stick cultivation" and "plant-stick cultivation" (two distinct forms, the one in the South Pacific, the other among the Indians of Central America) as lower forms beneath the higher form of "hoe-culture" (Hahn). He holds also to his view of the invention and maintenance of agriculture in C. America by men.

**Sawalischin (Marie)** Über Gesichtsin-  
dices. (A. f. Anthrop., Brnschw., 1909, N. F., VIII, 298-307, 6 figs.) Gives results of study of facial indices in 121 skulls (19 Papuan, 25 Battak, 5 Fuegian, 20 Usa, 25 Egyptian and 27 Swiss) in the Anthropological Museum of the University of Zürich,—4 varieties each of total and upper facial index are discussed, also formulae for reckoning facial indices of the skull from those of the living subject. No agreement in the groupings of the total and upper facial indices of various authors existed hitherto. No marked correlation between the total and upper facial indices. The measurement-points of the Virchow index for facial width disqualify it in the comparison.

**Schmidt (W.)** L'origine de l'idée de Dieu. (Anthropos, St Gabriel-Mödling, 1910, IV, 1075-1091; 1910, V, 231-245.) Discusses theories of Dr C. T. Preuss on origin of religion and art; E. Lehmann on religion and magic; A. Vierkandt on beginnings of religion and magic; E. S. Hartland on early religion. Also résumés results of criticism of "magic" theory of religion (Father S. gives King the credit of having best demonstrated the origin of magic properly so-called, i. e. from the aspect of new, strange things). Another cause of "magic" is represented by Hubert and Mauss to be the deeply felt social need. Marett and Vierkandt have pointed out the importance as a fecund source of magic ideas of the external movements of the body pro-



- ceeding from the vivacity of internal agitations. Father S. maintains that the normal and not the "magic" causality comes first and suffices to explain the psychological, ethnographic and prehistoric facts in question. This monograph by Father Schmidt on the origin of the idea of God has been reprinted in French: *L'origine de l'Idée de Dieu. Étude historico-critique et positive* (Vienne, 1910, pp. xiii, 310).
- Schrader** (O.) Begraben und Verbrennen im Lichte der Religions- und Kulturgeschichte. (Mitt. d. Schles. Ges. f. Volksk., Breslau, 1910, XII, 48-73.) Treats of burying and cremation from the point of view of religion and culture-history. Burial with property and grave-gifts (in parts of white Russia today grave-gifts are still buried with the dead), burial of horses, slaves, wives or concubines, death-feasts and funeral-meals, memorial ceremonies, abandonment of house in which death took place, cairns, monuments, graves, megaliths, mounds, house for the dead, position in which corpse is buried (knee-elbow, etc.), toilet of the dead, use and arrangement of coffin and contents, "death-trees" for burial, etc. Funeral pyres and cremation (possibly of accidental origin, a sort of preservation process at first, then intentional burning to ashes), the soul freed in smoke and through flame, burning up of property and funeral-gifts, incineration of children not common, burning of corpses in the grave, urn-burial and hut-urns (analogy between house and tomb, etc.). S. is of opinion that cremation is gaining in Germany today. See further on this subject the author's *Reallexikon der Indog. Altertumskunde* (Strassburg, 1901) and his article on *Aryan Religion* in Hastings' *Encyclopedia of Religion and Ethics*, vol. II., 1910. This interesting address has been reprinted in pamphlet-form (Breslau, 1910, pp. 31).
- Schrijnen** (J.) Duivelsnamen. (Volkskunde, Gent, 1910, XXI, 5-7.) Notes on folk-names of the devil: *Zwart Hennecke, duker, ter duker*, etc.
- Die oudchristelijke liefdemaal. (Ibid., 66-70.) Notes on the early Christian *agapê*, compared with the "death meal" among Teutonic peoples and other heathen analogues.
- Schwalbe** (G.) P. W. Schmidt's "Arbeit Die Stellung der Pygmäenvölker in der Entwicklungsgeschichte des Menschen." (Globus, Brnshwg., 1910, xcvi, 53-56.) Résumé and critique of Father Schmidt's book on *Die Stellung der Pygmäenvölker in der Entwicklungsgeschichte des Menschen* (Stuttgart, 1910, pp. 309). Schwalbe does not believe in the unity of the African and Asiatic pigmies, or that brachycephaly is an absolute characteristic of the pigmies (this would not agree with the infantile-form theory, as Schwalbe notes), or that the pigmy culture is "homogeneous," or that they all have ideas of a supreme being.
- Schwerz** (F.) Untersuchungen über das Verhältnis von Frontal-, Parietal- und Occipitalsehne zur Schädelbasallänge. (A. f. Anthrop., Brnshwg., 1910, N. F., IX, 50-52, 1 fig.) Treats of the relation of the frontal, parietal, and occipital nerves to the length of the basis of the skull in man and the anthropoids, 3 indices being obtained in this way; 200 human and 100 monkey skulls were studied. None of the anthropoid indices was less than 100; the youngest animals show the smallest indices, also children. The general result shows that human and anthropoid skulls differ much, the former having long, the latter short roof bones. Both in man and the anthropoids the length of the skull-basis grows faster in the course of development than that of the roof-bones.
- Sera** (G. L.) Sul piano orizzontale del cranio. (A. p. l'Antrop., Firenze, 1910, XL, 19-43, 11 figs., Bibl.) According to S., "craniological research must deal exclusively with the problem of the production of the different adult forms on the basis of the mechanics of evolution." The idea of the horizontal plane of the skull (the various methods, French and German, are considered), "is neither purely physiological nor purely anatomical." The existence of movements in the orbit does not invalidate the "bi-orbital plane," and the orientation of the skull can only be accomplished by improving and perfecting the technique of Broca.
- L'attuale controversia su poligenismo e monogenismo in Italia. (Ibid., 97-108.) Treats of the controversy concerning polygeny and monogeny in Italy, particularly the writings of Sergi, Giuffrida-Ruggeri,

the protagonists of these two views. The latter is a "neomonogenist"; Sergi seeks now to establish 4 human species: *Archeanthropus* (here belongs Ameghino's *H. Pampaeus*), *Paleanthropus* (*H. Europaeus* or *H. Primigenius*), *Noloanthropus* (*H. Afer*), *Heoanthropus* (*H. Asiaticus*).

— **Australoidismo e neandertaloidismo.** (Ibid., 189-202, 1 pl., 3 fgs.) Discusses the question of the resemblances of the Neandertal type of cranium with that of the modern Australian aborigines. S. holds that the Neandertaloid is really "Australoid" in its characteristic features,—the Neandertal skull itself is a more specialized type. "Australoidism" may be partial or complete, involving all the skull, or limited to some trait of the face or of the cranium. Australoid skulls may turn up with a certain frequency in isolated regions of Sardinia and continental Italy. Three such skulls (one from Roccasecca in the province of Caserta, the second from the island of Liri, the third a Sardinian skull) are described by S.—there are also notes on two others. S. considers Australoidism to be "morphological atavism," a form of reversion in European dolichocephaly.

**Siffre (A.)** Présence sur une mandibule de gorille d'une 4<sup>e</sup> molaire. (Bull. Soc. d'Anthr. de Paris, 1909, v<sup>o</sup> s., x, 81-82.) Briefly describes occurrence of a fourth molar (rare in both man and anthropoids) in the jaw of a female gorilla belonging to the Museum of the École d'Anthropologie, Paris.

**Sollas (W. J.)** Paleolithic races and their modern representatives, II. (Scient. Progr. Lond., 1909, III, 500-533.) Treats of early pleistocene man and the Tasmanians (pre-Chellean man's state of culture "was not far removed from that of the now extinct Tasmanians), and lower paleolithic man (Strepyian, Chellean, Acheulean, Mousterian stages). Evidence points to extension of a primitive race allied to the Australian over a great part of the old world.

**S(tarr) (F.)** Charles Staniland Wake. (Amer. Anthropol., Wash., 1910, N. S., XII, 343-344.)

**Steinmetz (S. R.)** Eine Berichtigung zu Eduard Hahns Aufsatz "Niederer Ackerbau oder Hackbau." (Globus, Brnshwg., 1910, xcVIII, 66-67.)

Points out that H. Schurtz was not the first predecessor of Hahn to attribute the invention of agriculture to women. Von den Steinen in 1894 and Mason in 1895 were before him, and anterior to them Lippert in 1886. S. also notes that the sex division of labor in the explanation of family-forms has not been so neglected by ethnologists as Hahn has stated.

**Stratz (C. H.)** Wachstum und Proportionen des Menschen vor und nach der Geburt. (A. f. Anthropol., Brnshwg., 1909, N. F., VIII, 287-297, 8 fgs.) Treats of height, weight, and proportions of the body from early fetal life (earliest noted human embryo is 0.015 cm. long) to adult age with diagrams illustrating increase, etc. The ripe fetus has a length of 4 head-heights or 50 cm., and a weight of 3000 gr.

**Szombathy (J.)** Dr Matthäus Much. (Mitt. d. Anthropol. Ges. in Wien, 1910, XL, 48-50.) Brief account of life, scientific activities, and publications of the archeologist M. Much (1832-1909), who paid special attention to Teutonic and European Aryan prehistory.

**Täuber (C.)** Die Ursprache und ihre Entwicklung. (Globus, Brnshwg., 1910, xcVII, 277-282.) Dr T. seeks to trace the Indo-Germanic tongues back to a few roots (and after that to discover the primitive language from which all others have sprung). His 6 primitive roots of Indo-Germanic are "m + a vowel" (liquid food), whence all sorts of words from *mama* to *Meinung*; *p*-sound + a vowel (solid food) words of the type of Latin *panis* (bread), *Papa*, Latin *pater*, and such as *Flamme*, *Blut*, etc., with subsidiary root *bar* (cave, hiding place); *n* + a vowel (atmospheric fluid), words like *Nass*, *Netz*, *Schnee* (snow; Lat. *nix*), *neu* (new), *Nacht*, etc.; *t*-sound + a vowel (wood), *tree*, *tanne*, *stehen*, *tun* (do), *L. domus*, etc.; *l*- (or *r*-) sound + a vowel (food and drinking-place), *Loch* (Lat. *lacus*), *Lust*, *Lippe*, *rinnen*, *L. rinus*, Greek *rheo*, etc.; *k*-sound + a vowel (animal-world), *Kuh*, *Kalb*, *L. caper*, *Hals*, *Höhle*, *küssen*, *Haut*, etc. These same ideas are expressed in the author's recent book *Ortsnamen und Sprachwissenschaft. Ursprache und Begriffsentwicklung* (Zürich, 1908). Dr T. also believes that Basque, Etruscan, Ligurian and Pelasgian are "the last

- posts of the Ural-Altaians ere they were driven from Europe."
- Thompson** (A. H.) The psychology of the tool-using faculty. (*Dental Cosmos*, 1910, Repr., pp. 1-7.) Discusses absence among animals of rational use of tools and weapons; man's use of tools and psychic emergence coincident; man's evolution due to terrestrial habits and omnivorous diet; evolution of man's thinking powers coincident with increase of manual skill; artificial shaping of natural substances into tools and weapons as completing man's evolution; the tool-using faculty the main factor in human evolution.
- Valette** (P.) Le Dieu Soleil et la fête de Noël. (*Bibl. Univ. et Rev. Suisse*, Lausanne, 1910, LVII, 72-96.) Compares heathen and Christian rites of Christmas. Christianity "celebrates at this time the birth of the divine child and the birth of the sun."
- Van der Linden** (J.) Discours. (*Volk-skunde*, Gent, 1910, XXI, 160-163.) Address at opening of the National Folk-Lore Exhibition, July 29, 1910, in the Jubelpark, Brussels.
- Variot** (G.) Nigritie congénitale du scrotum et hyperpigmentation des petites lèvres chez des enfants nouveaux-nés. (*Bull. Soc. d'Anthr. de Paris*, 1910, VI<sup>e</sup> s., I, 76-77.) Note on cases of congenital dark pigmentation of the scrotum (observation of 4,000 children gives about 1 in 300, or .33%) in European new-born children, and a case of hyperpigmentation of the *labia minora* in a girl 10 days old. Such hyperpigmentations of a precocious nature compared to very marked dark pigmentation in adults.
- Verneau** (R.) Le professeur E.-T. Hamy et ses prédécesseurs au Jardin des Plantes. (*L'Anthropologie*, Paris, 1910, XXI, 257-279.) Treats of the late Prof. Hamy and his predecessors at the Jardin des Plantes (created in 1635), their scientific activities, etc. M. C. de la Chambre (professor 1635-1639), F. C. de la Chambre (1671, after 1672 titular only), P. Cresse, P. Dionis (anatomist, 1680), G. J. du Verney (anatomist), P. J. Hunauld (anatomist), J. B. Winslow (anatomist, 1745-1758), A. Ferrein (anatomist, 1758-1769), A. Petit (anatomist, 1769-1777), F. Vicq-d'Azir, Antoine Portal. In June 1793 the Muséum d'Histoire Naturelle was created by decree of the National Assembly. The chair of human anatomy was occupied afterward by A. Portal (until 1832), M. J. P. Flourens (1832-1865). In 1838 the title of the chair was changed to "anatomy and the natural history of man," and was occupied by E. R. A. Serres (1838-1855). In 1855 the chair was renamed "Anthropology" and its occupants since have been J. L. A. de Quatrefages de Bréau (1855-1892), T. J. E. Hamy (1892-1909) and R. Verneau (1909-). An account of Dr Hamy's life and works in particular is given (pp. 270-278).
- Virchow** (H.) Bericht über den Stand der Rudolf Virchow-Stiftung für das Jahr 1909. (*Z. f. Ethnol.*, Berlin, 1909, XLI, 956-961.) Report on activities, etc., of the Rudolf Virchow Foundation for 1909. The investigations of Gaupp (China and Manchuria), Frobenius (Niger region of W. Africa), H. Schmidt (archeology of lower Danube and Balkan regions) were aided. Grants have been made to Hr. Oesten (archeology of Tollense and Lieps Lake, Fischer I.), B. Hantzsch (2500 M. for expedition, primarily ornithological, but also ethnological and philological, to northern Baffin Land), Hr. Wiegner (diluvial man in Germany), H. Schmidt, etc.
- Überzählige Skelettstücke (Epiphysen) an Händen und Füssen eines Gorilla. (*Ibid.*, 1910, XLII, 320-336, 15 fgs.) Treats of three supernumerary epiphyses on the *Pisiformia* and *Hamata* of the hands and the *Navicularia* of the feet of a gorilla from Jaunde in the Cameroons; also possibly a former epiphysis on the fifth metatarsal. Reference is also made to corresponding phenomena or their traces in man. These epiphyses are probably due to mechanical causes.
- Muskelformen am Schädel. (*Ibid.*, 1910, XLII, 638-654, 14 fgs.) Treats of muscle-marks on the human skull (Herero, Chinese, negroes, Jaunde, hydrocephalic boy, ape, Guayaqui girl, Cameroon negro, Egyptian mummy, etc.), according to 5 groups: the biting-chewing muscles; the neck-muscles, etc.; the upper-face muscles; the muscles of the anterior and posterior surfaces of the lower jaw.
- Vram** (U. G.) Le deformazioni artificiali della testa nell'arte. (*A. p. l'Antrop.*, Firenze, 1909, XXXIX, 255-256.) V.



- believes that many of the ancient terracottas of Greece, Asia Minor, Italy, etc., exhibiting deformations of the head, are not caricatures of living persons, or masks, but are faithful representations of subjects known to and seen by the artists,—probably racial characters, etc.
- Wake** (C. S.) Unity or plurality of mankind. (Amer. Antiq., Salem, Mass., 1910, XXXII, 65-76.) Discusses views of M. de Virey (1801) as revived by Dr G. A. Dorsey, Topinard, de Quatrefages, etc. W. concludes that "there is no evidence of serious importance of the dual origin of man; that is of the original division of mankind into white and black stocks."
- Waldeyer** (W.) Weitere Untersuchungen über den Processus retromastoideus. (Z. f. Ethnol., Berlin, 1910, XLII, 316-317.) Examination of 1224 skulls in various Berlin collections shows that the *P. r.* occurs in all races, but most frequently in Papuan skulls. "The Dreihöckerbild" occurs in 3 Alfuro skulls, and traces of it may be quite frequent in those of Europeans.
- Wehrhan** (K.) u. Olbrich (—.) Die Freimaurerei im Volksglauben. Eine Umfrage. (Mitt. d. Verb. deutschen Ver. f. Volksk., 1909, Nr. 10, 14-20.) Questionnaire on folk-lore of Freemasonry; 17 questions and answers and résumés of 22 legends, etc., concerning Freemasons.
- Weinreich** (O.) Zum Tod des grossen Pan. (A. f. Religsw., Lpzg., 1910, XIII, 467-473.) Cites 16 examples of the use of the ancient legend of the death of Pan (Bigot, 1549; Rabelais 1552; Noël du Fail, 1585; Gloss to Spenser's *Shepherds Calender*, 1611; Abbé Anselm, 1722; Wieland; Pedro Sexia, 1542; Fischart, 1586; *Magica* (Eissleben, 1600; Remigii *Daemonlatiria*, 1693; Boissard, 1615; Pierre du Moulin, 1568-1658; Oudaans, 1664; Bishop Huet, 1679; A van Dale, 1683; Gottsched, etc.).
- Weissenberg** (S.) Der jüdische Typus. (Globus, Brnschw., 1910, xcVII, 309-311, 328-331, 13 fgs.) Treats of "Jewish type,"—Polish, Galician, South Russian, Grusian, Caucasian, Tunisian, Jemenite, etc., are considered. According to Dr W., there exists, beside the European-Asiatic type an African type longer-headed with finer facial traits. The relation of this type to the European and to the primitive Semitic is not yet determined. Dr W. holds that the genuine Semitic type has been preserved in its purity by the Jemenite Jews. The Jewish type is not merely and solely a product of environment.
- Werner** (A.) The evolution of agriculture. (J. Afric. Soc., Lond., 1910, ix, 401-415.) Review and critique of the views and theories of E. Hahn in his *Die Entstehung der wirthschaftlichen Arbeit* (1908) and *Die Entstehung der Pflugkultur* (1909). Miss W. notes that "all over the world the results of fuller investigations tend to show that the old 'three stages' theory is completely untenable." Collecting, not hunting, was in all probability the most primitive mode of gaining a living. Hahn sees the origin of work in the economic activity of women; the digging stick, with its magic associations, may be considered the ancestor of the conjuror's wand. Agriculture, invented by women, was largely left in their care since man thought it connected with child-birth, etc., as Rendel Harris and others have pointed out. Economic ignoring of women resulted from the change from hoe to plough culture. Ploughing, according to Dr Hahn, originated in a religious ceremony. The cart with wheels came from the "sacrificial bowls or cauldrons mounted on rollers for greater ease in moving them about." There are many far-fetched things in Dr Hahn's books, but many brilliant ideas also.
- Wetzel** (G.) Ein neuer Apparat zur Aufstellung des Schädels für diagraphische Aufnahmen. (Korr. Bl. d. D. Ges. f. Anthropol., Brnschw., 1909, XL, 41-43, 2 fgs.) Describes new diagraphic apparatus in which by using the inner surface only of the skull for fastening in position, all portions of the exterior are accessible for drawing.
- Woodworth** (R. S.) Racial differences in mental traits. (Science, N. Y., 1910, N. S., XXXI, 171-186.) Discusses powers of vision (essentially equal, myopia to be excluded, if native differences are to be determined), hearing (whites possibly superior; no clear superiority of savages), smell (special interests and training, as in the case of sight, account for any alleged superiority of the "lower" races), touch (little evidence; no general con-

clusion can be drawn; Papuans excell, Indian about same as whites), pain-sense (difference rather in conception of pain, or in understanding the test, than in pain-sense), color-sense (very much the same all over the world), "tapping-test" (no absolutely marked differences of importance), righthandedness (no marked racial differences), illusions and errors of judgment (same degree apparent in peoples of widely different cultures), "form-test" (when fair, no large differences, much overlapping), stage of culture as index of mental endowment (not an accurate measure of intelligence; greatest part of civilization of any generation is bequeathed to it, only its own productive increase can be laid to its credit), invention (spontaneous variation and previously acquired knowledge; size of group an important factor; accidental factors important as a prime cause of human progress, sexual selection or mating customs more important than natural selection), selection by migration, etc. The "illusory appearance of great racial differences" has been made too much of.

— The puzzle of color vocabularies. (Psychol. Bull., Baltimore, 1910, vii, 325-334.) Discusses the question of the relation of color-sense and color-vocabulary, with special reference to race, and particularly to primitive peoples, the civilized Englishman, etc. Absence of a color-name does not necessarily indicate absence of a sense for that color (some languages seem even devoid of conventional color-names). Where color serves as the mark of an important object, or condition of an object, a color name is most likely to develop,—“if cows had affected the blues and the greens, the history of color vocabularies would probably have been quite different.” And “it is probably owing to the use of pigments that names for green and blue have become stereotypes in European languages.”

Wright (E. B.) The relations of the great museums to the independent local investigator. (Rec. of Past, Wash., ix, 80-83, 1 fg.) Argues for assistance and encouragement for the local investigator both in research and publication. Great museums “keep their appropriations for their own family circle.” Instances of valuable work

of investigators unconnected with institutions are given.

Zachariae (T.) Scheingeburt. (Z. d. Ver. f. Volksk., Berlin, 1910, xx, 141-181.) Treats of acts and ceremonies, symbolic performances, etc., in imitation of child-birth and its concomitants: Lifting from the ground, placing next to one's naked body or in one's clothes, passing through a dress, shirt, or other article of clothing, putting to the breast, laying in the bosom, in the lap, on the knees, etc., making pass or crawl through or handing through a door, window, opening of any kind (e. g. a hollow in a tree, wall, rock, etc.), passing through fire, water, etc., and other pseudo-genital and regenerational symbolisms, particularly the Hindu “*Hiranyagarbha* rite” (pp. 159-167), or “re-birth through the golden cow”; creeping-through as a ceremony of purification, ordeal, test of chastity, etc. (pp. 167-180).

#### EUROPE

Alsberg (M.) Deutschtum und Volksbewegung in Österreich-Ungarn. (Globus, Brnschw., 1910, xcvi, 360-362.) Treats of the German element in Austro-Hungary, the movement of races, etc. In Bohemia the German language-area has increased during the last decade; but in northern Moravia and western Austrian Silesia it has lost considerably. Fear from decrease in the surplus of births in the German area in the Empire is hardly justified,—it is the German towns lying in Slavic surrounding that are most affected here, not the German territories themselves.

Andree (R.) Ratschen, Klappern und das Verstummen der Karfreitagsglocken. (Z. d. Ver. f. Volksk., Berlin, 1910, xx, 250-264, 14 fgs.) Treats of the silencing of bells and the use of noise-making apparatus, hand rattles and clappers of various sorts, larger instruments moved by handles, etc., in various parts of Protestant and Catholic Europe: German *Ratschen*, *Klappern*, etc., Roman and Neapolitan *trocola*, Spanish *matraca*, Greek *simandra*, French *claguette*, etc. In Protestant lands the custom of muting the bells has declined, the “*Ratschbuben*” have disappeared in Easter week, but they are still remembered in song and story.

d'Andrian Werburg (—). L'anthropologie

- en Autriche-Hongrie. (Bull. Soc. d'Anthr. de Paris, 1910, vi<sup>e</sup> s., 1, 345-352.) Report on state of anthropology in Austro-Hungary. Notes the numerous and successful investigations of the remains of prehistoric man,—at Krapina, Brünn, Predmost, Lautsch, etc., by Gorjanović-Kramberger, etc., investigations of the bronze age in Hungary at Velem-Sent-Vid; the anthropological activities centering in Cracow; the physical anthropological studies of Weisbach, Matiegka, etc.; the linguistic work of F. Müller, Miklosich, Tomaschek, Hunfalvy, etc.; African investigations of Holub, Paulitschke, etc.; the linguistic and ethnological labors of Father Schmidt, editor of *Anthropos* (founded in 1907); the extensive researches in folk-lore of all kinds (F. S. Krauss deserved mention here) in all parts of the Empire; the studies of the peasant-house by Bancalari, Meringer, Bünker, Murko, etc. A new journal, *Wörter und Sachen*, devoted to culture-history is shortly to appear.
- de Aranzadi (T.)** De la "covada" en España. (*Anthropos*, St Gabriel-Mödling, 1910, v, 775-778.) Argues that the absence of a native name for *covade* in Basque is no proof of the non-existence of the custom itself and notes that in somewhat attenuated forms (father remains in bed for some time with mother and child, public presentation of child by father, etc.) actually exists to-day in certain parts of N. W. Spain, also in the Balearic is. In some cases the father keeps in the house for a week. According to Prof. de A. the *covade* is no literary myth, as some have thought.
- L'attelage des boeufs par la tête est-il d'origine germanique? (Bull. Soc. d'Anthr. de Paris, 1909, v<sup>e</sup> s., x, 264-268, map.) Discusses the distribution of the various methods of yoking oxen,—by the neck or shoulders (Latin, Slav) and by the horns ("Teutonic," according to Braungart). It remains to be proved that the horn-yoke (e. g. Basque form) is really Teutonic. It may be "Alpine."
- Austin (G.)** A trip around Iceland. (So. Wknn., Hampton, Va., 1910, xxxix, 539-545, 598-605, 9 fgs.) Contains notes on schools, hospitals, churches, morals, dress and ornament, agriculture, fishing, politics, etc.
- Bardon (L.) et Bouyssonie (J. et A.)** La grotte Lacoste, près Brive, Corrèze. (R. de l'Éc. d'Anthr. de Paris, 1910, xx, 28-40, 60-71, 15 fgs.) Treats of caves investigated in 1899, with descriptions of human artefacts found (borers of great variety and in great abundance, scrapers, flint flakes, and blades of various sorts, piercers, knives, etc.) In all 826 borers and 2,227 other specimens were found. The material gives the impression of "Aurignacian put to new uses." The cave belongs to the upper Aurignacian.
- Bartels (M.)** Deutsche Volkstrachten. (Z. d. Ver. f. Volksk., Berlin, 1910, xx, 241-249, 9 fgs.) Treats of German folk-costume: Sachsen-Altenburg, Hamburg, Upper Bavaria, Hesse, Alsace, Württemberg, Baden, etc. Besides local and geographical groups, German folk-costumes can be divided otherwise, e. g. costumes of men and those of women (girls, married women, widows); everyday and holiday costumes; Sunday, evening, wedding costumes, etc.; costumes for various professions and occupations (shepherds and herdsmen of the Alps, fisherwomen of Cuxhaven, etc.). It is not true, as some have maintained, that there are really no German folk-costumes, what are thought such being merely retained court or patrician fashions of the 17th or 18th centuries. The "Museum für deutsche Volkstrachten und Erzeugnisse des Hausgewerbes," founded in Berlin in 1888 has thus a real *raison d'être*.
- Bates (W. N.)** Sculptures from Lake Nemi. (Univ. of Penn. Mus. J., Philo., 1910, i, 30-33, 2 fgs.) Notes on figures of Eros bending his bow and a youthful faun, the former doubtless inspired by the work of Praxiteles.
- Baudouin (M.)** Découverte, fouille et restauration d'une allée mégalithique sépulcrale avec cercles péritaphiques aux Tabernaudes, à l'île d'Yeu, Vendée. (Bull. Soc. d'Anthr. de Paris, 1910, vi<sup>e</sup> s., 1, 95-120, 2 pl., 4 fgs.) Treats of the discovery, investigation and restoration of a megalithic "way" (sepulchral) with two pentaphic circles, in 1907 at Les Tabernaudes, on the northwestern end of the island of Yeu in Vendée: history, geography, description and architectural study, the peritaphic circles, etc., are discussed in detail. This covered



way belongs to the neolithic period, but was partly destroyed. Traces of peritaphic circles are all around it. The restoration was made as carefully and exactly as possible. Except a few chips of flints no prehistoric remains, bones, grave-gifts, etc., were found in the great cavity. From the covered way itself were obtained a number of pebbles, fragments of flint, a polished axe, etc. It seems that the entire contents of this neolithic tomb must have been removed and destroyed at the time of the first Christian settlement of the island.

**Behrend (F.)** Das Handschriftenarchiv der Deutschen Kommission der Königlich-Preussischen Akademie der Wissenschaften. (Z. d. V. f. Volksk., Berlin, 1910, XX, 321-322.) Notes that by the last report the collection contains 4000 descriptions of Mss. from all parts of Europe. These Mss. include much of value for the history of German folk-lore: Songs, charms and conjugations, riddles, folk-rhymes, etc. Examples are the German Mss. 333b of the National Library in Paris and Ms. XVIF<sub>3</sub> of the University of Prague.

**Benziger (J. C.)** Das Brunner Bartli-spiel. (Schw. Arch. f. Volksk., Basel, 1909, XIII, 271-304.) Describes, with citations from two fragmentary texts the "Bartli-spiel," formerly (e. g. most of the 18th century) performed as a part of the carnival proceedings at Brunn. *Bartli* is evidently corrupted from the name of St Bartolomäus, but is now merely a symbol of festivity. The personages appearing are such as occur often in older German comedies, etc. (captain, councillors, clerk, "harleking" and wife, ambassador, singers, dancers, etc.).

**Biasutti (R.)** L'attuale dibattito sulla cronologia del quaternario europeo. (A. p. l'Antrop., Firenze, 1909, XXXIX, 244-255, 1 fig.) Résumés and discusses data and theories concerning the quaternary chronology of Europe (Penck and Brückner, Boule, Hahne, Behlen, Rutot, Obermayer, Hoernes, Gorjanovič-Kramberger, etc.) B.'s conclusions are: The Chellean with fauna of warm climate has not been shown to belong in the interglacial; the fauna of the cold climate (pachyderms, etc.) seems to have maintained itself from its first appearance without other interpolations of warm

fauna. The Achulean and Mousterian (where the warm fauna appears typically for the first time) come certainly before the last glacial (Wurmian) and probably after the "maximum of the penultimate" (Rissian). The post-glacial age of the Upper Solutrean and the Magdalenian is recognized.

**Bockenoogen (G. J.)** Nederlandsche sprookjes uit de XVII de en het begin der XVIII eeuw. (Volkskunde, Gent, 1910, XXI, 7-21.) Two tales "Van de boer die kon waarzeggen," and "Van de berzorgte Bruid."

Nederlandsche sprookjes en vertelsels. (Ibid., 76-78.) Two brief tales, "Hier is de tijd; waar is de man?" and "Men moet den duivel niet verzoeken," from North Holland.

— Geparodieerde sermoenen. (Ibid., 101-111, 150-155.) Cites in whole or in part 11 mock-sermons in Dutch from works of the 17th and 18th centuries.

**Bolte (A.)** Zu dem christlichen Warnungsbriefe. (Z. d. Ver. f. Volksk., Berlin, 1910, xx, 319-321.) Cites a copy of "the Christian letter of warning," from a colored lithograph (ca. 1860) from Neuruppin, found in the village of Briesen near Cottbus. The pictures are worse and the verses changed a good deal. See Kirchner (V.).

— Neuere Sagenliteratur. (Ibid., 329-332.) Reviews and critiques of recent publications on folk-tales, etc. Böckel's *Die deutsche Volkssage* (Lpzg., 1909), F. Rank's *Die deutschen Volkssagen* (München, 1909), Kühnau's *Schlesische Sagen* (Lpzg., 1910), de Cock and Teirlinck's *Brabantsch sagenboek* (Gent, 1909), F. Heinemann's *Sagen*, etc. (Bern, 1910), Nyrop's *Fortids sagn og sange* (København, 1909), etc.

— Die Sage von der erweckten Scheintoten. (Ibid., 353-381.) Well-documented study of the tale of the awakening of the apparently dead woman: The simpler form with the *motif* of the theft of the ring (the woman of Cologne, 1499 and parallel tales in Germany, France, Italy, etc.); the romantic form with the kiss-*motif* (Thomas of Chantimpré's tale ca. 1260; the tale of the Icelandic bishop Halldórsson, died 1339; the version in Boccaccio's *Filocolo*, and also in the *Decameron*; the Florentine legend in

the Tuscan poet A. Velletri concerning Ginevra degli Almieri, and other literary uses of this story; Bishop M. Bandelio's version of 1554; numerous revampings and working over of the *motif* in Spanish, French, English, Dutch, German, Swedish, cited on pages 372-373. On pages 374-377 are given two versions (one prose, one in verse) of the legend, the first dating from the beginning of the 18th century in its origins. Besides the many European versions, Kirghiz, Chinese, American, and Hindu parallels exist in part or in whole. Dr B. considers the Greek tales of Chariton and Xenophon unrelated. The story grew up possibly about some real case of "burial alive."

— Neuere Arbeiten über das deutsche Volkslied. (Ibid., 404-411.) Reviews and critiques of recent publications concerning the German folk-song, periodical articles, books, etc. Among the most important works are: A. Daur's *Das alte deutsche Volkslied nach seinen festen Ausdrucksformen betrachtet* (Lpzg., 1909), K. Hennig's *Die geistliche Kontrafaktur im Jahrhundert der Reformation* (Halle, 1909), K. Bode's *Die Bearbeitung der Vorlagen in des Knaben Wunderhorn* (Berlin, 1909), W. Jürgensen's *Die Martinslieder* (Breslau, 1910), A. Hartmann's *Historische Lieder und Zeitgedichte* (2 Bde. München, 1910), J. P. Glock's *Badischer Liederhort* (Karlsruhe, 1910), S. Grolimund's *Volkslieder aus dem Kanton Solothurn* (Basel, 1910), G. Heeger und W. Wüst's *Volkslieder aus der Rheinpfalz* (Kaiserslautern, 1909), E. H. H. John's *Volkslieder und volkstümliche Lieder aus den sächsischen Erzgebirge* (Annaberg, 1909), J. Dillman's *Hausrucker Kinderlieder und Kinderreime* (Frankf. A. M., 1909), F. Schon's *Kinderlieder und Kinderspiele des Saarbrücker Landes* (Saarbrücken, 1909), M. Radczwill's *Singspiele* (Lpzg., 1908), G. Meyer's *Volkstänze* (Lpzg., 1909), H. Hesse, M. Lang and E. Strauss's *Der Lindenbaum: Deutsche Volkslieder* (Berlin, 1910), A. Bonus's *Deutsche Weihnacht, Spiel und Lied aus alter Zeit* (München, 1909), A. Nef's *Das Lied in der deutschen Schweiz* (Zürich, 1909).

— Das polnische Original des Liedes 'An der Weichsel gegen Osten' und das schwedische Lied, 'Spinn, spinn, Toch-

ter, mein.' (Ibid., 210-215.) Adds a fifth melody heard in 1861 in Stubendorf, in the Gross-Strehlitz district by P. Grossman (see *Oberschl. Heimat*, III, 208-210) and compared with the Swedish spinner's song, the melody of which is possibly Silesian.

— Das Ringlein sprang entzwei. (Ibid., 66-71.) Well-documented study of the line in Eichendorff's song "In einem kühlen Grunde" (1810). Bavarian, Silesian, French, Russian, Scottish, etc., parallels, etc., are cited and the significance of the "broken ring" considered.

— Eine Rätselsammlung aus dem Jahre 1644. (Ibid., 81-83.) Cites 26 riddles in German from a fly-leaf printed at Bäle in 1644.

— Neuere Märchenliteratur. (Ibid., 91-100.) Reviews and critiques on recent Märchen literature. Among the chief contributions are: Gerould's *The Grateful Dead* (Lond., 1908), v. Sydow's *Två Spinnasagor* (Stockholm, 1909), Schuster's *Griseldis in der französischen Literatur* (Tübingen, 1909), Dähnhardt's *Naturgeschichtliche Volksmärchen* (2 Bde. Lpzg., 1909), Jegerlehner's *Am Herdfeuer der Sennen* (Bern, 1908), and *Sagen aus dem Unterwallis* (Basel, 1909), Schiller's *Schlesische Volksmärchen* (Breslau, 1907), Knoop's *Ostmarkische Sagen*, etc. (Lissa, 1909), Konrad's *Neues Märchenbuch* (Lissa, 1906), Behrend's *Märchenschatz* (Danzig, 1908), Baltus's *Märchen aus Ostpreussen* (Kattowitz, 1907), Wisser's *Wat Grotmoder vertelt* (Jena, 1909), v. Harten u. Henniger's *Niedersächsische Volksmärchen und Schwänke* (Bremen, 1908), Polsterer's *Futilitates* (Wien, 1908), Leroy's *Oudvlaamse zeisels en vertellingen* (Ieper, 1908), Asbjørnsen u. Moe's *Norwegische Volksmärchen* (Berlin, 1908), Galiot et Ceramons' *Contes licencieux de Toulouse et de l'Aquitaine* (Paris, 1907), Grisanti's *Usi, credenze e racconti popolari di Ismello* (Palermo, 1909), Smith's *Ancient Tales and Folklore of Japan* (Lond., 1908), Schönhärl's *Volkskundliches aus Togo* (Dresden, 1909), Bourhill and Drake's *Fairy-tales from South Africa* (Lond., 1908), Jones's *Fox texts* (Leiden, 1907), Strehlow's *Mythen, Sagen und Märchen des Aranda-Stammes* (Frankf. a. M., 1907). The periodical literature of the subject is also well reviewed.

— Bilderbogen des 16. und 17. Jahrhun-

- derts. (Ibid., 182-202.) Treats of Nos. 11-16 of illustrated fly-leaves of the 16th and 17th centuries: A recipe for bad wives, Punishment of carousing husbands, Land of Cocaigne, Priest-hunting, Ship of fools, etc. At pages 195-202 is a list of 90 fly-leaves published by Paul Fürst of Nürnberg and his widow 1638-1696.
- Bosson** (Mrs G. C. Jr.) Notes on Normandy. (Nat. Geogr. Mag., Wash., 1910, XXI, 775-782, 5 fgs.) Treats of Caen, Falaise (birthplace of William the Conqueror), Dinan (dating from Roman times), Mont Saint Michel, the fast-disappearing Breton costumes (p. 779), etc.
- Bourgeois** (H.) Eine baskische Roland-sage. (Z. d. Ver. f. Volksk., Berlin, 1910, XX, 213-214.) Notes on a Basque "tale of Roland" from the Soule country in the French Pyrenees, not so far from Roncesvalles. The hero of this Basque legend, however, resembles more Gargantua, or Kalewipoeg, the Esthonian national hero; he is a sort of Hercules (there is a Soule proverb, *Errolan bezañ azkar*, "strong, as Roland"). In this region also is a "Roland's rock," etc.
- Bovil** (W. B. F.) Some Servian folk-tales and songs. (Oxf. & Cambr. Rev., Lond., 1909, No. 8, 18-31.) Discusses characteristics (naturalness of poetry, cheerfulness or "a serene and cheerful transparency"; meter unrhymed trochaic), and gives English versions of several tales (How the prince found a wife; The forgiven sons; The obedient son).
- Brandenburg** (E.) Italische Untersuchungen. (R. d. Ét. Ethnogr. et Sociol., Paris, 1909, II, 321-344, 25 fgs.) Gives results of Dr B.'s investigations, in the summer of 1909, in the caves, etc., in the valley of the Tiber (up from Rome) and its tributaries: In the region of Due Ponte, Villa Spada, Prima Porta, Civita Castellane (especially), ancient Faleria, etc.; also the large caves of the Alban lake; and steps and other works in the solid rock, etc., of these regions. The passages, niches, steps, walls, etc., of these "cult-caves" and the other places in question are compared with the corresponding objects in the "cave-dwelling" regions of Asia-Minor. B. thinks it probable that the ideas connected with these cult-objects are of eastern origin. Here, as in Etruscan art proper, are to be found a whole series of Asia Minor forms, etc., on Italian soil. These passages evidently served not one but various ends. Dr B. is of opinion that many "steps" are nothing more than conventionalized or abbreviated figures of a sitting deity. The Palatine and the Tarpeian rock were originally, according to Dr B., *kalehs*, to use the Turkish word introduced by Perrot.
- Breuil** (H.) Sur la présence d'éolithes à la base de l'éocène parisien. (L'Anthropologie, Paris, 1910, XXI, 385-408, 77 fgs.) Discusses the question of the existence of eoliths at the base of the Parisian eocene, the sands of Bracheux (Thanetian) de Belle-Assise, etc. These "eocene eoliths" are represented by cylindrical pieces, *rognois* of all sorts, irregular fragments, fragments with percussion bulbs, etc. These "eoliths" are all probably of natural formation and M. l'Abbé B. thinks criterion of distinction between real and "pseudo-eoliths" does not yet exist.
- Études de morphologie paléolithique. I. La transition du moustérien vers l'aurignacien à l'abri Audi (Dordogne) et au Moustier. (R. del'Éc. d'Anthr. de Paris, 1909, XIX, 320-340, 17 fgs.) Discusses the transition in flint implements ("coups-de-poing," discs, strikers, points, incurved points, "awls," notches, scrapers, borers, etc.), as exemplified particularly at the rock-shelter of Audi and also at Le Moustier, from the Mousterian to the Aurignacian type.
- Brückner** (A.) Neuere Arbeiten zur slavischen Volkskunde. I. Polnisch und Böhmisches. (Z. d. Ver. f. Volksk., Berlin, 1910, XX, 215-225.) Reviews and critiques of recent publications concerning Polish and Bohemian folklore (periodical literature, books, etc.). The most important works include Dr P. Dabowski's book on Polish private law, *Prawo prywatne polskie* (Lemberg, 1910), A. Grabowski's recollections, edited by Prof. S. Estreicher *Wspomnienia* (2 vols. Cracou, 1909); Prof. Zibot's *Markolt a Nevim v literatuře staročeské* (Prag, 1909) and several other publications, C. Holas's *České národní písně a tance* (Prag, 1908) treating of Bohemian folk-songs and dances, Prof. V. Flajšhans's collection of Bohemian proverbs, *Česká přísloví* (Prag, 1909-1910), L. Niederle's *Her-*



*kunst und Anfänge der Südslaven* (Prag, 1910), etc.

**Brüner** (K.) Bauerntöpferei und volkstümliche Fayencen. (Ibid., 265-289, 103 figs.) Treats of peasant ceramics and folk-fayences as represented in the Berlin Museum, by German specimens belonging to the 18th and 19th centuries: So-called "Jute" or "Tatar" pots (made without wheel); "Cassube" pottery (retention of Old Slavonic technique and form); Lübeck "Muläpen"; pottery for offerings at shrines, etc.; pottery for baking articles used in festivals, etc.; pottery with salt and lead glazing and coloring, etc., sieve-vessels; night and funeral lamps. Colored and ornamented glazed wares: Marburg, Bürgel (near Jena), Bunzlau (Silesia), Heimberg (near Thun), Langnau (Bern), Offenheim (Alsace), Hundham (Bavaria), Tirol, Bohemia, Rombitten (E. Prussia), Mecklenburg, Schleswig-Holstein, Braunschweig, etc. The Museum's "faience" specimens are from the Spreewald, Weizacker, Mönchgut, Schleswig-Holstein, etc.; also peasant "faïences" with tin glazing on both sides from Kellinghausen (Holstein), Delft, Lusatia, Alsace, Bavaria-Austria, etc.

**Burne** (C. S.) Presidential address: The value of European folk-lore in the history of culture. (Folk-lore, Lond., 1910, XXI, 14-41.) Notes the importance and interest of children's games as exemplifying "survival in culture," the need of studying differences as well as likenesses and similarities (cf. the changes in the observation of "Garland Day"), the character of the folk-customs at Castleton in the Peak of Derbyshire on May-Day, etc., and of the "Horn Dance" at Abbot's Bromley, Staffordshire (the Monday after Sept. 4, yearly) the "Squirrel Hunt" on Good Friday in Shervage Wood on the slope of the Quantock Hills and a similar performance at the "November Wake" by Duffield men in Kedleston Park, the septennial "Whitsuntide Ale" held at the entrance to Blenheim Park, etc. According to Miss B. "European folklore is the missing link, the bridge over the gulf, between savagery on the one side and culture on the other," and "now we need to study European survivals to understand the developments of savage customs, just as thirty years ago

we studied savage customs to explain European survivals."

**Busse** (H.) Hocker- und Brandgräber, sowie Wohngruben auf dem grossen Reiherwerder im Tegelersee, Kreis Nieder-Barnim. (Z. f. Ethnol., Berlin, 1910, XLII, 598-600.) Notes on burial-places, hut-pits, etc., on the large Reiherwerder Id. in the Tegel lake. Urn-burial with cremation, etc. The "station" belonged probably to a Teutonic people of about 1000-1400 B. C. This paper will appear in full in the *Prähistorische Zeitschrift*.

**Caine** (W.) The guignols of the Luxembourg. (Oxf. & Cambr. Rev., Lond., 1910, No., 10, 135-148.) Notes on the théâtre Guignol," etc.

**Cameron** (M. L.) The dragon of La Trinità: an Italian folk-tale. (Folk-Lore, Lond., 1910, XXI, 349-350.) Tale told by a charcoal-burner in a Tuscan roadside inn at Le Bagnore on the edge of the great forest on the slopes of Monte Amiata concerning the jawbone kept in "the lonely little Franciscan Friary of La Trinità up miles of stony mule-track on the slopes of Amiata." The dragon was killed and beheaded by the Duke of Sforza.

**Camus** (P.) Note sur la carie dentaire à l'époque néolithique. (Bull. Soc. d'Anthr. de Paris, 1910, VI<sup>e</sup> s., I, 136-141, map). Discusses the distribution of dental caries (maximum in regions of high stature and vice-versa) in France, according to the map of Magitot based on 25,918 recruits (1831-1849) rejected out of 3,295,202 for faulty dentition, in comparison with the distribution of neolithic peoples. Dental caries was much less frequent in prehistoric times, but the tall dolichocephalic blonds were more affected than the shorter brachycephals. In this the maps of ancient and modern times would agree.

**Cannington** (M. E.) A medieval earthwork in Wiltshire. (Man, Lond., 1910, x, 7-13, 4 figs.) Describes a bank and ditch or valley entrenchment about 4 miles north-east of Devizes. Inside the larger enclosure is a smaller one, both of the same source. The relics found (pottery, etc.) indicate that the earthwork is neither prehistoric nor Roman, but dates from between the 12th and the 16th centuries.

**Cantacuzène** (G.) Contribution à la craniologie des Romains anciens. (L'

Anthropologie, Paris, 1910, XXI, 55-74, 4 fgs.) Treats, with measurements, of 11 skulls from the ancient Roman necropolis of Corneto near Civitavecchia (6 male, 5 female). Average cranial capacity of males 1584 cc., females 1268; cephalic indices, males 78.8 females 79.13. The higher cranial capacity here indicated Prince C. attributes to mixture with the Etruscans; also the dolichocephaly or subdolichocephaly of 4 skulls. The brachycephalic element is considered Ligurian. The ancient Roman skull is mesaticephalic, low, and of less cranial capacity than the Etruscan.

**Capitan (L.) et Peyrony (—).** Deux squelettes humains au milieu de foyers de l'époque moustérienne. (Bull. Soc. d'Anthr. de Paris, 1910, VI<sup>e</sup> s., I, 48-53, 1 fg.) Describes the finds near Sarlat (skull of child of 6 and other bones of man and animals, Mousterian flints, etc.) and near Bugue (skeletons in rock-shelter at important prehistoric station of Ferrasserie, Dordogne) of human remains of Mousterian locus. The adult skeleton was photographed immediately on exhumation and before being manipulated,—the oldest skeleton to be so treated.

Deux squelettes humains au milieu de foyers de l'époque moustérienne. (R. de l'Éc. d'Anthr. de Paris, 1909, XIX, 402-409, 3 fgs.) Describes finding of a human skeleton of the Mousterian epoch in a cave at Pech de l'Azé near Sarlat, and another in the prehistoric deposit of La Ferrassie, near Bugue (Dordogne), the second, with more detail. A full account is to be communicated to the Académie des Inscriptions.

**Carstens (H.)** Volksglauben und Volksmeinungen aus Schleswig-Holstein. (Z. d. Ver. f. Volksk., Berlin, 1910, XX, 382-387.) Cites from various parts of Schleswig-Holstein 70 items about luck and ill-luck, 24 about dreams, 12 about sorcery, and 43 about premonitions, the devil, and spirits.

**Chantre (E.)** L'anthropologie à Lyon, 1878-1908. (Bull. Soc. d'Anthr. de Paris, 1910, VI<sup>e</sup> s., I, 365-370.) Treats of laboratory, ethnographic museum, instruction (place in program of municipal courses in 1880), Anthropological Society (since 1881), etc. The Anthropological Society has published 27 volumes; the books in its library

number nearly 5,000. The lectures in anthropology, carried on during 1878-1908 by E. Chantre are to be continued by M. Lucien Mayet, one of his most distinguished pupils. At Lyons anthropology, it ought to be added, owes all to M. Chantre.

**Clark (C. U.)** Romantic Spain. (Nat. Geogr. Mag., Wash., 1910, XXI, 187-215, 41 fgs.) Contains notes on agriculture and pastoral life, architecture, Moorish types, activities of people. Figure on p. 190 shows "Iberian" ox-yoke.

**Corner (F.) et Raymond (P.)** Le crâne de Galley Hill. (Bull. Soc. d'Anthr. de Paris, 1910, VI<sup>e</sup> s., I, 487-497.) Treats of the Galley Hill (Kent) skull, discovered in 1888 and much discussed since 1895. Accepted as quaternary in England, much doubt of this is expressed in France. According to C. and R. this skull forms a link between the race of Neandertal and that of Cro-Magnon, in which respect it is closely related to the skull of Brünner. In the discussion Manouvrier stated his belief that the Galley Hill skull is nearer to the Cro-Magnon than to the Neandertal; M. Fraipont considered it different from the Neandertal, the Spy and the Chapelle-aux-Saints skulls; Hervé and A. de Mortillet doubted the Neandertaloid characters; Rutot repeated his former opinion,—if genuine, it is the first example known of paleolithic man (Streptian) of the eolithic age; Mochi thought the affiliations were Australian.

**Corso (R.)** Amuleti contemporanei Calabresi. (Rev. des Ét. Ethnogr. et Sociol., Paris, 1909, II, 250-257.) Treats of modern Calabrian amulets: personal (evil eye, devil, etc.), house (sign of the *genius domi*, etc.), amulets protective of useful animals and plants. The Calabrian amulets may be classified thus: zoological amulets (totem, medicinal), magico-religious amulets (pagan, Christian).

**Cozzi (E.)** La vendetta del sangue nelle Montagne dell'Alta Albania. (Anthropos, St. Gabriel-Mödling, 1910, v, 654-687.) Treats with some detail of the blood-vendetta in the mountains of Upper Albania, past and present. For the Albanian the vendetta is idealized almost into a religious and civil duty. It is not limited to the offender alone, but includes his family and group

(*allazni*, phratry). In an appendix (pp. 681-687) are given texts and translations of several funeral songs referring to victims of the vendetta.

Malattie, morti, funerali nelle Montagne d'Albania (Ibid., IV, 1909, 903-918.) Treats of diseases (syphilis, pellagra, tuberculosis, etc., cutaneous troubles, small-pox, contagious diseases; medicine and antidotes), death and burial, funeral-songs, etc., mourning-customs, funeral-rites, burial-ground, etc.

Curtiss (A.) Majestic Trier. (Rec. of Past, Wash., 1910, IX, 235-240, 4 fgs.) Notes on the "grandest and most imposing Roman remains of Germany, and, indeed, of all northern Europe," Porta Nigra, Roman palace, amphitheater, etc. Also the cathedral, "the most important example of pre-Carolingian building in Germany" (Lübke).

Czekanowski (J.) Zur Differentialdiagnose der Neandertalgruppe. (Korr.-Bl. d. D. Ges. f. Anthrop., Brnschw., 1909, XL., 44-47, 1 fg.) From consideration of differences in measurements (average of 27 in Neandertal and Brûx is 7.301 mm.), C. concludes that the "Neandertal group" is not unitary,—one group includes Spy, Krapina, Neandertal, Gibraltar; a second, Galley Hill, Brün, Brûx, Egisheim, and Nowosiolka; the Canstatt skull is isolated but perhaps related to the second group; the skull of *Pithecanthropus* departs from both, but is relatively nearer the Neandertal.

Déchelette (J.) Note sur les influences égéennes au Caucase. (L'Anthropologie, Paris, 1910, XXI, 425-434, 4 fgs.) Treats of Egean influences in the Caucasus, suggested by the resemblances between the bronze poniards, swords, etc., of Lenkoran and similar objects from the Egean-Mycenean region—poniards of the "Cyriot" type; poniards ornamented with a crescent at the top of the blade; narrow, short-tanged poniards, with rivet-hole at top; short swords with large semi-circular handles, etc. D. concludes that "these Asiatic specimens are derived either from Egean models or from prototypes (in some yet unexplored region) common to both Caucasian and Egean art." In this matter importance attaches to the yet unexplored necropolis of the Caucasus, Armenia, Siberia, etc.

Deniker (J.) La pigmentation en Europe. Communication préliminaire. (Bull. Soc. d'Anthr. de Paris, 1910, VI<sup>e</sup> s., I, 509-517, map.) Treats of the distribution of brunetism in Europe (there are three "zones,"—blond, chestnut, brown; in each "zone" there are "islets" of the other colors). On the map from north to south the "zones" are, less than 17 per cent. brown, from 17 to 30 per cent., more than 30 per cent. Deniker recognizes two blond, European races (Nordic or *Homo Europaeus*; Oriental, short, sub-brachycephalic) and 4 brunette races (Occidental or *H. Alpinus*; Iberian or *H. Meridionalis*; Atlanto-Mediterranean, sub-dolichocephalic; Adriatic, brachycephalic).

— La taille en Europe. La taille des populations Turco-tatars et des Caucasiens. (Ibid., 66-77.) Résumés recent investigations of the stature of the Turco-tatars of Europe (Chuvashes, Bashkirs, Metchcheriacs, Tatars of the Volga, Crimea and Astrakhan, Kirghiz, Osmanli Turks, Mountain Tatars of Caucasus, Turkmen, Karachai; Circassians, Lesghians, Georgians, Imere-tians, Mingrelians, Suanetians, Ossetes; Tates, Caucasian and Persian Kurds, Armenians of the Caucasus, Kalmucks of Astrakhan. Good bibliography (73-77). The forest Bashkirs seem somewhat taller than those of the steppes; also less brachycephalic. A curious group are the Lithuanian Tatars, or Muslims, who are Moham-medans but all speak Polish or Lithuanian (a mixture of Volga and Nogai Tatars).

Diehl (—). Zur Entstehungsgeschichte der Hessen-Darmstädtischen Verordnung gegen das "Eieraufheben" bei Hochzeiten vom 9. September, 1695. (Hess. Bl. f. Volksk., Lpzg., 1910, IX, 190-195.) Gives, pp. 192-195, the record (July 30, 1695, at Giessen) of the evidence of 4 witnesses concerning the happenings at a double wedding, including the "Eyerufheben," leading to the issue of an edict against such practices. On pp. 190-191 is a copy of the edict. The exact origin of the edict is now known through Dr D.'s discovery of these documents.

Dorler (A.) Volkslieder aus Tirol. (Z. d. Ver. f. Volksk., Berlin, 1910, XX, 306-317.) Dialect texts of Nos. 11-34 of Tirolese folk-songs. No. 21 is "The 7 ages of Man"; No. 24 children's



- rimcs; Nos. 23-30 "Star-singers" or "Klöpfellieder."
- Drechsler** (P.) Märchen und Sagen aus Oberschlesien. (Mitt. d. schles. Ges. f. Volksk., Breslau, 1909, XI, 94-98.) Literary German texts of 8 Upper Silesian tales: Adam and the horse, God as debtor, Why the Jews have crooked noses, The child walled-up alive, The golden duck at Tost, The soul as white-shining hay, The otters and the otter-king, The angry mermaid.
- Scherz- und Ernsthaftes über besondere Zusammensetzungen mit *aus-* und *be-* im Schlesischen. (Ibid., 99-103.) Treats of such Silesian terms in *aus-* and *be-* as sich ausdoktern, sich ausgusteln, sich ausgejungefern, sich ausbürgermeistern; ausprahlen, aushaben, ausmachen, austanzen, ausregen; beablen, bemuttern, bekochlöffeln, beklunkern; betulich, betusam, beschärigen, bekumpabletäten, beweltsahn, bejunkern, etc.
- Ein alter Vertragsbrauch. (Ibid., 208-210.) Notes on *stupsen* (*tippen*), or "touching fingers," when two drink a glass of liquor together, a relic of the old custom of "hand striking." In the 17th century *eintipfen*, dipping the finger in the beer, etc., was in practice among peasants, etc.
- Oberschlesisches vom Wassermann. (Ibid., 212-214.) Cites tale of the appearance of the "water man" with red cap and green eyes on the bridge over a brook in Alt-Zabrze.
- Dunn** (F. S.) A study in Roman coins of the Empire. (Rec. of Past, Wash., 1910, ix, 31-52, 2 pl.) Treats of coins of the Julian-Claudian era, 27 B. C.-68 A.D. (Augustus, Tiberius, Caligula, Nero), Flavian dynasty 78-96 A.D. (Titus, Domitian), the Antonines, 98-117 A.D. (Trajan), illustrated by a dozen pieces.
- Dutt** (W. A.) Lynchets. (Man, Lond., 1910, x, 104-105.) Compares the "narrow terraces generally known as *lynchets*," believed by some to be relics of a particular system of hillside cultivation dating from neolithic times, with the stone-walled terraces on the Kucha and Uba mountains in the Kikuyu country of Africa, as described by Capt. C. H. Stigand in his *To Abyssinia through an Unknown Land*. These terraces are used for planting crops.
- Ebert** (M.) Über eine Ustrina auf einem bronzezeitlichen Friedhofe. (Z. f. Ethnol., Berlin, 1909, 940-946, 2 fgs.) Treats of an *ustrina*, or place of incineration of human bodies, discovered in connection with a burial-place of the bronze age near the village of Cosilenzen, in the district of Liebenwerda. Upon the wooden substructure the pyre was, doubtless, built up, with the corpse on top. In the discussion some differences of opinion as to the nature of these remains developed.
- Een Museum voor Volkskunde te Gent.** (Volkskunde, Gent, 1910, XXI, 40-45.) Proposes the establishment in Ghent of a Folk-Lore Museum, such as has already been instituted in Antwerp and Brussels.
- Favraud** (A.) Une défense d'*Elephas antiquus* portant des traces de travail humain de l'époque acheuléenne, trouvée aux Quatre-Chemins, commune du Gond-Pontouvre, près d'Angoulême. (R. de l'Éc. d'Anthr. de Paris, 1910, xx, 243-247, 1 fg.) Describes finding of piece of tusk of *Elephas antiquus* with marks of human origin (attempts to cut), belonging to the Achulean period, as indicated by other remains. This find indicates that the art of using bone, ivory, etc., was already developed in Achulean times.
- Fenwick** (N. P., Jr.) A note on four Icelandic cairns. (Man, Lond., 1910, x, 22.) Brief references to four *Beinakerling*, or "crone of bones," at Kaldidalur, near Arnavatn, near Krisavik, etc. The curious custom exists of those who ride past writing a stanza on a scrap of paper, rolling it up and, after putting it into the hollow bone of a pony (these bones lie scattered about), leaving it among the stones of the cairn to be found by the next traveler.
- Fischer** (E.) Die Küche der rumänischen Bauern. (A. f. Anthropol., Brnschw., 1909, N. F., VIII, 246-248.) Notes on the kitchen and cooking of the Rumanian peasant,—vegetables and plants, baking and roasting, oils and grease, sour substances, drinks, milk, flesh food (at festivals), fast-days (there are 163), dainties, etc. In Rumania, beneath the upmost stratum, according to Dr F., we find "everywhere circumstances that were quite common in the later Stone age."
- Die thrakische Grundlage im Rumänischen. (Z. f. Ethnol., Berlin, 1910, XLII, 311-315.) Seeks to show

from linguistic, folk-lore and sociological evidence that the essential basis of the Rumanian people is Thracian (there is a certain "unity in the internal speechform of the Balkan peoples"). Folk-lore, proverbs, riddles, songs, Märchen, superstition, folk-medicine, dress and ornament, food and its preparation, social customs, and institutions indicate such a unity. The *obiceiul pamantului* or old Rumanian customary law "goes right back to Thracian."

Sind die Rumänen, anthropologisch betrachtet, Romanen? (Ibid., 1909, xli, 847-849.) Argues from the unusually high birth and death rate that the Rumanians are not Romanic, —linguistic, genealogical, prehistoric, toponymic, social and historical investigations point the same way. According to F., the Rumanians are a remarkably mixed people (Thracio-Romanic and Slavs).

**Flechtner-Lobach** (A.) Die Volkskunst in Schweden. (Globus, Brnshw., 1910, xcvi, 174-177.) Treats of folk-art in Sweden, based on personal studies in museums, etc., and on Montelius's *Kulturgeschichte Schwedens*, etc. Ancient Scandinavian art (already finely developed in prehistoric times, with, perhaps, notable foreign influences), the effect of the richness of this region in woods leading to development in wood-work, influence of the environment on *motifs*, basketry, etc., feeling for color, patterns, weaving and embroidery, folk-dress, etc. The influence of the "Handarbetets "Vänner," etc., is noted.

**Frauer** (E.) Das österreichische Küstenland an der Schwelle der Geschichte. (Ibid., 1910, xcvi, 183-186.) Treats of the coast of Austria at the beginning of the historical period, and the peoples inhabiting that region. By means of etymologies of place-names the author seeks to show that the ancient Istrians were not Illyrian, Graeco-Thracian or Celtic, but Semitic. — the Colchians, or Moschoi, were the Mesech (properly Mosoch) of the Bible.

**Freire-Marreco** (B.) The West Riding Teachers' Anthropological Society. (Folk-Lore, Lond., 1910, xxi, 103-104.) The practical work of this Society has been in the direction of folk-lore, a beginning having been made in the collection of local singing-games. The

"Vacation Course" for teachers at Scarborough in 1910 will include "a short course of lectures on some branch of anthropology."

**Fris** (V.) Le folk-lore gantois. (Volkskunde, Gent, 1910, xxi, 83-86.) Notes on Ghent folk-lore (the legend of the *spookhuis* (haunted house) of the Jodenstraatje; names of Supreme Being, *Cies-ons-Heere*, terms like *Godsklop*, a "decisive blow," etc.; processions. Reprinted from *Gand XX<sup>e</sup> siècle* for Jan. 31, 1910, pp. 5-6.

**Gaster** (M.) English charms of the seventeenth century. (Folk-Lore, Lond., 1910, xxi, 375-378, 4 fgs.) Reproduces from the Ms. (1693-5) of a certain Thomas Parker charms to "make a woman follow thee," "to know a woman's counsel," to gain one's wish, to tell a thief, to fear no one, to win homage from all, a blessing, etc.

**Gebhardt** (—) Zimmermannsspruch. (Mitt. d. schles. Ges. f. Volksk., Breslau, 1909, xi, 210-212.) Gives the text (in verse) of the carpenter's "speech" at the completion of a new house, as written down by the father of the author (a teacher at Cantersdorf, in the district of Brieg).

**Gengler** (J.) Die Schwalben im Volksglauben. (Globus, Brnshw., 1910, xcvi, 31-32.) Items of folk-lore concerning the swallow: bringer of spring, holy and not to be harmed (Spain, S. Germany, England, Ireland), bringer of luck (swallows in stable, Franconia and Thuringia; *martenica* in Macedonia), medicines prepared, from swallows, interpretation of swallow's song (Germany), migration of the swallow (legends, etc.).

— Das Schnupfen im Bayerischen Wald. (Ibid., 91-94, 3 fgs.) Treats of snuff-taking in the Bavarian Forest, —the "national tobacco" is "der Schmalzer," colloquially, "Gschmel," or "Schmai." Women and girls do not take snuff, but men and youths and even boys; and all classes of peasants and townsmen, teachers and clergy. "Snuff-glasses" are of various sorts. The habit is said to have sprung up at the end of the Thirty Years' War, and to have been introduced from France.

**van Genep** (A.) Die neueren Ausgrabungen in der Stadt Alesia. (Ibid., 103-109, 6 fgs.) Reprints recent literature concerning the exploration of Alesia, the Gallic city on Mont

Auxois. There is now a monthly *Pro Alesia*, published in Paris. The name *Alesia*, the images of deities found (Ucuetis, Bergusia, the so-called "Mothers," etc.), bronze artefacts, "horse-shoes," etc., are considered. The archeology of Alesia is now illustrated by Alesian post-cards.

**Giovannozzi (U.)** Brachi-platicefali e brachypsicefali nell'Europa. (A. p. l'Antrop., Firenze, 1909, xxxix, 62-114, 3 fgs.) Discusses the question of brachy-platycephaly and brachy-hypsicephaly in Europe. Descriptions and measurements of 6 Greek, 5 Albanian, 3 Rumanian skulls (comparison with studies of Virchow, Nicolucci, Pittard, Wateff, Zampa, Weisbach). Also of 25 Tirolese, compared with results of Vram, etc. In Europe, according to Dr G. there are two varieties of brachycephaly, with different geographical distribution and distinguished by the height of the cranium. The first of these, the hypsicephalic Armenoid (akin to the brachycephals of Asia Minor), occupies a great part of the Balkan peninsula, pushing north at least as far as Hungary, and mingling in the west with the second variety, the platycephalic Mongoloid, which has one of its centers in the regions of the eastern Alps especially in Carinthia and the Tirol.

**Giuffrida-Ruggeri (V.)** Nuove addizioni al tipo di Galley-Hill e l'antichità della brachicefalia secondo il Rutot. (Ibid., 1910, xl, 255-263, 2 fgs.) Discusses the crania of Brunn and Engis, which G.-R., with Birkneis adds to the Galley-Hill type, making, however, some differences in the points of resemblance, etc. The Aurignac skull also resembles much that of Galley Hill, and that of Clichy, but hardly Rutot's Grenelle cranium. The remote antiquity (Krapina, Grenelle, Mugem) of brachycephaly is now abundantly proved. G.-R. repeats his belief that the human race was "precociously autonomous" in its evolution and no well-differentiated anthropoid forms are in the ascendant line.

**Godley (M.)** "Quare things." (Ninet. Cent., Lond., 1910, 175-178.) Notes on folk-lore of the "banshee," etc.

**Greenwell (—) and Gatty (R. A.)** The pit-dwellings at Holderness. (Man, Lond., 1910, x, 86-90, 2 fgs.) Describes dwellings, contents, etc., ac-

cording to Canon G., with additional data from Rev. R. A. Gatty, who was present with Prof. Boyd Dawkins at the opening of the Rolston pit (M. Morfitt, the original discoverer, has now opened some 30 pits). In the Rolston pit were discovered: fire-place *in situ*, broken cooking-pot, broken bones of domestic animals (also of *Bos longifrons*), heavy stone pounders, rude knives and flint flakes, etc. Other things found in these pits are red pigment (made from burnt clay, pottery, etc. These pits date from the early neolithic period; after they had been filled in with a deposit of surface soil, the ordinary neolithic man lived over them.

**Gross (V.)** Une station néolithique terrestre dans le Canton du Vaud. (Z. f. Ethnol., Berlin, 1909, xli, 963-965.) Brief account of the discovery of the remains of huts (with human and animal bones, flints, bone and horn implements, conical slate objects like those of Locras, fragments of pottery, etc.), at the village of Chênée-Pâquier, about 10 kil. from Lake Neuchâtel. These land-dwellings were contemporary with the lake-dwellings of the neolithic period,—the discovery of such is unique in Switzerland.

**Grosse (H.)** Der Rundwall von Möllendorf im Kreise Luckau. (Ibid., 918-940, 12 fgs.) Treats of the fortification known as the "Rundwall" at Möllendorf. The old accounts, present condition, older finds, situation and topography, newer finds (whetstones, pieces of clay objects, iron knife, flints, stones for querns or hand-mills, pottery fragments, etc.) are considered. There was probably a Slavonic "station" here, where pottery was manufactured, etc., the "station" or "work-place" being later than the throwing up of the wall,—the oldest culture represented being also Slavonic.

**Gusinde (K.)** Von Land und Leuten in Spanien. (Mitt. d. schles. Ges. f. Volksk., Breslau, 1910, xii, 1-40.) Treats of Spain and the Spaniards. A land of contrasts, geographically and ethnologically: Catalans (peculiar and apart), Basques (non-Indogermans), Asturians (freedom-loving like the Basques), Galicians ("poor devils"), Aragonese (thick-headed, bigoted, industrious), Castilians (still full of *grandeza*), Andalusians (mobile and imaginative, full of life; Moorish in-



fluence in speech, etc., distinctly perceptible here), Gipsies (a people by themselves), etc. The isolation of Spain (the Pyrenees are a sort of "Chinese wall") has led to misconceptions of its nature, etc. Politics, industry, education (discipline and order lacking everywhere), religion (land full of cloisters; feasts, festivals), temperament (easily aroused and led into wild passion; bull-fights; tendency to cruelty, touches of savagery, etc.; courtesy toward women), poverty and beggars (regularly organized), child-like love of nature unknown, home and domestic life, democratic pride (use of the title *Don*, etc., orders numerous and easily obtained), pride in the great past.

**Hartland** (E. S.) The cult of executed criminals at Palermo. (Folk-Lore, Lond., 1910, XXI, 168-179, 3 pl.) Treats of the "Chiesa delle Anime de' Corpi Decollati" (originally the church of the Madonna del Fiume or Madonna del Ponte) near the bridge on the Oreto, south of Palermo, and the cult of "beheaded" (criminals),—the special days of devotion are Monday and Friday, the pilgrims chiefly women. The graveyard is filled with the tombs of criminals of rank. The special center of the cult is a small side-chapel, filled with votive offerings (legs, heads, feet, babies, etc.) of wax. In and about the church are representations of criminals in Purgatory, accidents, murders, etc. Paintings of the *decolati* appear also on the characteristic Sicilian carts. Veneration of the souls of departed malefactors is known all over the island. On page 173 is given a specimen prayer.

**Hauffen** (A.) Geschichte der deutschen Volkskunde. (Z. d. Ver. f. Volksk., Berlin, 1910, XX, 1-17, 129-141, 290-306.) Sketches the history of German folk-lore studies from the time of Tacitus to the post-Grimmian epoch and the scientific movements of today. The value of medieval and O. H. G. theological Ms., Latin sermons, medieval poems, collections of charms and conjugation-formulas of the High German period (Schönbach listed 1,500 such), *exempla*, etc. is pointed out. The "oldest folk-lore monograph" is the *Westfalia* (ca. 1478) of W. Rolevinck, the Carthusian, of Cologne. In the last third of the 17th

century and in the beginning of the 18th many collections containing folk-lore material, discussions of superstitions, etc., appeared. Next comes the influence of Percy's *Reliques*, the era of Herder, Goethe and the "romantic school" with the honor done to *Volksbücher*, etc., by the "Stürmer" and "Dränger" collections of folk-songs, etc. Next the scientific beginnings of the Grimms and the recognition of folk-prose (*märchen*, etc.), followed by attention to mythology, legends, ceremonies and rites, customs and usages, and the modern study of "folk-lore."

**Heilig** (O.) Karfreitagsglocken und damit Zusammenhängendes. (Ibid., 398-399.) In addition to data of R. Andree cites 8 items concerning Good Friday bells from Baden (northern part) and customs connected therewith. See Andree (R.).

**Hellmich** (M.) Volkstracht in der Gegend von Boyadel. (Mitt. d. schles. Ges. f. Volksk., Breslau, 1909, XI, 203-208.) Notes on folk-costume in the Boyadel region (the work-dress of the women; differences in dress of women according to age; various kinds of coats; the "Einhülle"; caps, etc.; little remaining of men's dress that is distinctive).

**Helm** (K.) Mittelalterliche Geburtsbenediktionen. (Hess. Bl. f. Volksk., Lpzg., 1910, IX, 208-211.) Cites Latin texts of three medieval "birth-blessings," one from Germany, two from England. In the first this passage is peculiar: *Tribus vicibus cum dextro pede, in domum in qua jacet calca; in the third occurs Arepo lenet opera rotas; in the second Caspar, Melchior and Baldesar figure. Near the end of the third are the words bhurnon + blitcaono.*

**Hervé** (G.) Anthropologie de la Suisse. (R. de l'Éc. d'Anthr. de Paris, 1910, XX, 248-251.) Résumés studies of E. Pittard on Swiss anthropology: *Crania Helvetica, Les crânes valaisans de la vallée du Rhône* (Paris, 1909-1910), based on investigation of 800 crania (chiefly 13-19th century) from Valais ossuaries. The dominant type 87.89 per cent. is brachycephalic.—in Sierre there is a relatively dolichocephalic "island," due probably to survivals of the type of Chamblandes, or, perhaps, in part, to Burgundian immigrants.

**Heuft** (H.) Westfälische Hausinschriften.

(Z. d. Ver. f. Volksk., Berlin, 1910, xx, 85-90). Nos. 55-100 of Westphalian house-inscriptions in German, Latin, etc., from Oelde (town and parish), dating from 1609 to 1880.

**Hoffmann-Krayer** (E.) Bibliographie über die schweizerischen Volkskunde-literatur des Jahres 1909. (Schw. Arch. f. Volksk., Basel, 1910, xiv, 92-96.) Cites 78 titles distributed under following heads: General and bibliographical, miscellaneous, folk-industry, house and furniture, food, dress, folk-art, customs, visages and festivals, folk-beliefs, folk-poetry, and folk-tales, names, language.

**Höfler** (M.) Der Kohl. (Hess. Bl. f. Volksk., Leipzig, 1910, ix, 161-190.) Treats of the cabbage in mythology, folk-lore, folk-medicine among the Romans (Pliny, Cato), Greeks (Hippocrates), etc.—at pages 168-181 are given with comments of a comparative nature 18 items from Dioscurides, a Roman military physician from Anazarba in Cilicia, contemporary of Pliny and author (ca. 77 A.D.) of a work on medicine (5 books) in Greek; and on pages 181-184 other and later data concerning the folk-medicinal uses of cabbage; pages 184-189 items of folk custom, etc., concerning this vegetable (special times of planting; among the Esths the planters must be clothed in white; must be used only during a certain season or at a certain cult-time; is a soul-plant; source of new-born infants, "the cabbage-bed"; proverbs and folk-sayings in which the cabbage figures; cabbage-dance at weddings, etc.). The cabbage came from the Orient and reached Italy from Greece, thence Germany in the 6th century and many folk-customs and much folk-lore traveled with it from country to country. The South German peoples took it over both as a healing plant and a sacrifice for the house-spirits.

**Holden** (J. S.) The existence of an early paleolithic bed beneath the glacial boulder clays in southwest Suffolk. (Man, Lond., 1910, x, 43-44, 1 fig.) Brief account of finding of several genuine paleoliths at Great Walsdingfield and Stanstead *in situ* beneath the blue boulder clay, indicating that "man must have existed on this old land surface before the commencement of the glacial period."

**Houzé** (—) L'Institut de Sociologie

Solvay de Bruxelles. (Bull. Soc. d'Anthr. de Paris, 1910, vi<sup>e</sup> s., I, 355-360.) Treats of the field of investigation of the Institut Solvay of Brussels, founded in 1901 for applying to the social sciences the methods of investigation that have produced such brilliant results in the fields of biology and physiology. The study of anthropology serves as a solid basis for sociology, whose aim is to interpret the actions and the reactions of individuals among themselves.

**Hubert** (H.) La Commission des Monuments préhistoriques. (L'Anthropologie, Paris, 1910, xxi, 321-331.) Treats of the activities of the Commission on Prehistoric Monuments, reorganized in 1909; gives list of members and of monuments classed 1900-1908 and since 1909. Also discusses methods of investigation, problems, etc.

**Ilberg** (J.) Zur gynäkologischen Ethik der Griechen. (A. f. Religsw., Lpzg., 1910, xiii, 1-19.) Treats of the controversies over abortion, etc., in ancient Greece (Soranus and after), the ethics of gynecology, etc.

**Jacques** (V.) Société d'Anthropologie de Bruxelles. (Bull. Soc. d'Anthr. de Paris, 1910, vi<sup>e</sup> s., I, 352-355.) Notes on the Brussels Anthropological Society, founded in 1882, with Prof. L. Vanderkindere, of the University of Brussels, as President (extracts given from inaugural address). It began with 45 members and now has several hundred. Of its *Bulletin* 27 volumes have appeared.

**Jaeger** (J.) Tölz und die Isarlandschaft. (Globus, Brnschw., 1910, xcvi, 37-40, 62-65, map.) Contains notes on the prehistoric remains (regular settlement of man here dates only from the metal period, bronze and Hallstatt epoch especially), Roman period (place-names), Germanic invasion (Bajuvari; few *Reihengräber* as yet discovered; place-names; Alemanni), Slavs (especially Wends), later Germanic influences, etc.

**Jubilé du Cinquantenaire** de la Société d'Anthropologie. (Bull. Soc. d'Anthr. de Paris, 1910, vi<sup>e</sup> s., I, 297-530.) Report of the celebration of the Jubilee of the foundation of the Anthropological Society of Paris, Speeches, lists of Delegates, reports of foreign delegates on the condition of anthropology in their respective countries (Germany,

- England, Austro-Hungary, Belgium, Denmark, Cuba, Italy, Poland, Russia, Switzerland), toasts (pp. 409-438), scientific addresses (pp. 438-530).
- Jungwirth** (E.) *Volksrätsel aus Ostermiething, im oberen Innviertel.* (Z. d. Ver. f. Volksk., Berlin, xx, 83-85.) Cites dialect texts of 34 riddles in German of the Inn region.
- Kahle** (B.) *Flandern.* (Mitt. d. schles. Ges. f. Volksk., Breslau, 1909, xi, 53-54.) Points out that the word *Flanderer* (flatterer, unstable, etc.) and cognates, had originally nothing to do with the country of Flanders, with which folk-etymology now associates them.
- Kaindl** (R. F.) *Das deutsche Ansiedlerhaus in Galizien und sein Einfluss auf die einheimischen Bauernhäuser.* (Globus, Brnschw., 1910, xcvi, 104-110, 117-123, 21 figs.) Treats in detail of the house of the German settlers in Galicia and its influence upon the native peasant-houses. German influence upon the town-life, etc., of Galicia began in the 13th century, and to a certain extent the country also influenced, as may be seen from words in the Polish vocabulary, the use of tile and stone houses, etc. But it was with the "colonization" schemes of Emperor Joseph II, that German influences made themselves strongly felt in the agriculture, architecture, etc., of the Galician peasantry,—the "Swabians," were followed in the 19th century by many Germans from Bohemia. The German influence is notable in the arrangement of fire-place and chimney; also in better floors, larger windows, better barns, stables, etc. Influence on furniture, implements and utensils, even clothing is also seen here, as, again, the vocabulary shows with its numerous German loan-words.
- Karbe** (W.) *Mecklenburgische Nixensagen.* (Ibid., 29-33.) Treats of tales and legends of water-spirits (nixes) in Mecklenburg (the fair-haired woman of the Glambeck lake, the "water-women" of Wanzka lake, Stolp lake, etc.). Author discusses the origin, etc., of beliefs in the evil character of water and of things more or less directly connected with it; the relation of water-lilies, etc., with the water-spirits. A good deal of the legends in question may be reflexes of the relations of conquered and ruling races, etc., as Gomme has sought to show.
- King** (H.) Small kist and urn at Tregifan Vean, St Just-in-Penwith, Cornwall. (Man, Lond., 1910, x, 44.) Brief note on discovery of urn (ca. 400 B. C.; no bones or ashes) in a small kist (24×15×12 ins.).
- **and Polkinghorne** (B. C.) Holed stone at Kerrow, St Just-in-Penwith, Cornwall. (Ibid., 29-30.) Note on discovery in 1907 of a circular slab of granite with a cylindrical hole (apparently worked with iron tools) in the center, some 8 inches deep and 8 inches in diameter, the slab being 12-14 inches thick and 48 inches in diameter. Underneath was much wood charcoal but no bones. The hollow may have been "a receptacle for cremated bones, if not for a small urn."
- Kinnaman** (J. O.) The transformation of Roman monuments. (Amer. Antiq., Salem, Mass., 1910, xxxii, 3-26, 4 figs.) Treats of the House of Vestals (became state property in 394 A. D.), the Senate House (rededicated as a new building in 29 B. C.; converted into two churches in the 7th century A. D.), the "Augustan group" on the Palatine (general neglect began with transfer of government to Constantinople; art treasures soon scattered), destruction and filling up of the aqueducts, the Circus, etc.
- Kirchner** (V.) Ein christlicher Warnungsbrief. (Z. d. V. f. Volksk., 1910, xxx, 61-66, 2 figs.) Reproduces with explanatory notes a "warning letter," printed in 1850 at Frankfurt a. M., and of orthodox Christian origin and import. The letter is directed: "An dich und mich und alle Menschen."
- Klaatsch** (H.) Die Aurignac-Rasse und ihre Stellung im Stammbaum der Menschheit. (Z. f. Ethnol., Berlin, 1910, xlii, 513-577, 3 pl., 46 figs.) Treats in detail of the osseous remains of the "race" of Aurignac (*Homo Aurignacensis Hauseri*), represented by the skeleton found in the lower Aurignacian of the "station of Combe-Capelle near Montferand in Périgord. Skull, humerus, ulna, and radius, tibia and femur, etc., are studied and compared with those of other human races and the anthropoids. According to K., "the Aurignac species and the Neandertal species are as different from each other as the Orang and Gorilla." Paleolithic races may be intermediate forms and not mixed types of those. The Galley



Hill skeleton of all paleolithic finds most resembles the *H. Aurignacensis*. The dolichocephalic Teutonic races may be descendants of the *H. A.*, thus settling the Aryan question against a late "Indo-Germanic" immigration, and proving continuity of the dolichocephalics in Europe. K. believes in a gorilloid relationship of the Neandertal man (also Le Moustier, La Chapelle-aux-Saints, etc.), and an orangoid affinity of the Aurignac man; gibbonoid affinities appear in the *Pithecanthropus* and the *Homo Heidelbergensis*. A scheme of the origin and distribution of the human races and anthropoids (exclusion of gibbonoids and anthropoids) is given on p. 567, in which the Aurignac man is assigned an Asiatic provenance. K. accepts the view of the development of the taller races from pigmoid forms.

— *u. Hauser* (O.) *Homo Aurignacensis* Hauseri, ein paläolithischer Skelettfund aus dem unteren Aurignacien der Station Combe-Capelle bei Montferland Périgord. (Prähistor. Ztschr., 1910, I, 273-338, 11 pl.) Gives account of discovery of the "Aurignac man" in August, 1909. See previous title.

**Klapper** (J.) *Schlesische Sprichwörter des Mittelalters*. (Mitt. d. schles. Ges. g. Volksk., Breslau, 1910, XII, 77-109.) Cites from Latin Mss. of Sermons of the 14th and 15th centuries 454 specimens of Silesian proverbs (arranged alphabetically under catchwords), some in Latin only. In these proverbs are revealed a healthy egoism, self-limitation, and a sense of the individual's relations to the whole.

— *Die schlesischen Geschichten von den schädigenden Toten*. (Ibid., 1909, XI, 59-94.) Pages 59-70 treat of the vampire idea (the numerous varieties are briefly considered), form, nature, etc., of these "monsters"; pages 71-94 deal with Silesian tales of the harmful and injurious dead; *upiors*, misbirths, ghosts of suicides, witches and others, *incubi*, nightmares, etc. Beheading or mutilating corpses was practiced to prevent the return of the dangerous dead.

— *Eine Weltchronik des ausgehenden Mittelalters*. (Ibid., 119-141.) Treats of the world-chronicle of Johannes von Hagen (a Carthusian monk) dating from 1468, and forming pages 115-225 of Ms. IV. F. 54 of the Royal and University Library in Breslau. Numerous

mythological and folk-lore items are cited from this chronicle, e. g. legends of Alexander, Charlemagne, etc., and folk-lore data concerning witches, demons, dreams, ghosts, "black Greta," etc.

**Korff** (Alletta) *Where women vote*. (Nat. Geogr. Mag., Wash., 1910, XXI, 487-493.) Discusses effects of woman's suffrage in Finland,—conditions of women improved, etc.

— *Notes on Finland*. (Ibid., 493-494.) Calls attention to present nationalistic movement for replacing Swedish with Finnish; Finns of pure stock are now prominent in political and academic life.

**Krause** (P. G.) *u. Krause* (E.) *Über Quartzit-Eolithe im Lössgebiet von Allrath im Rheinland*. (Z. f. Ethnol., Berlin, 1910, XLII, 586-597, 1 fg.) Treats of quartzite eoliths (Miocene) from two places W. of Allrath. The finds here are Flenusian, to judge from the other evidences.

**Kühnau** (R.) *Schlesische Flurumzüge, besonders das Saatenreiten*. (Mitt. d. schles. Ges. f. Volksk., Breslau, 1909, XI, 173-186.) Treats of the custom of marching around the fields between Easter and Whitsuntide, etc., in various parts of Silesia, now and formerly: on foot (Glatz, Jauernig, etc.), on horseback ("the King's riding" in Austrian Silesia; also "Easter riding," "Seed riding," etc., in Neiss, Lausatia, Frankenstein, etc.). The circuiting in vogue at Schönwalde, near Frankenstein (pp. 181-186) is notable in several ways and is shared in by the whole community.

**Kupka** (P.) *Über eine neue spätneolithische Kultur aus der Altmark*. (Z. f. Ethnol., Berlin, 1910, XLII, 601.) Note on finds at Neuahaldensleben, Schönfeld and Gr.-Ellingen, representing a new late-neolithic culture (pottery ornamentation, etc.) for Altmark.

**Lang** (A.) *Method and Minotaur*. (Folk-Lore, Lond., 1910, XXI, 132-146.) Discusses the "bull-headed, bull-hoofed and bull-tailed man-monster, the Minotaur" in ancient Greek mythology, etc. According to L., "the Attic Theseus story is but a world-wide *märchen*, colored, probably by a memory of the sports in the bull-ring (at which captives may have been the performers), and perhaps by representations in art of men with bovine

heads." The only possible historic fact in the myth is the sending of Attic captives into the Cretan bull-ring,—"the rest of the myth is a common *märchen* localized." There is no proof of human sacrifices in Crete in prehistoric times. The bull-headed monster is only one of many fantastic and grotesque figures in Cretan art, and not confined to it (cf. Elam ca. 3,000 B. C.). For the story of conflicts with the Minotaur, "we have no evidence beyond the Athenian adaptation of the *märchen* of the Lad, the Giant (or Elephant), and the Giant's Daughter to the names of Theseus, Minos, and Ariadne." The view that the Minotaur was the king or prince of Knossos (=god), masked as a bull and fighting every nine years for his life and his rights, or being butchered in a cave, has no standing.

— "Sex-totems" in England. (Anthropos, St Gabriel-Mödling, 1909, IV, 1095-1096.) According to L., in medieval England, the *holly-tree* was the sex-totem of the men, the *ivy-tree* that of the women. To the killing of the men's emu-wren by the women of the Australian Kurnai, corresponds "the Kentish custom by which the lads steal the 'ivy lass' of the girls, the girls steal the 'holly lad' of the boys."

Lattes (—) A che punto siamo colla questione della lingua Etrusca? (Rend. R. Inst. Lomb., Milano, 1910, S., II, XLIII, 157-160.) Résumés recent studies of the Etruscan language. Three important facts suggest Aryan relationship (identity of Etruscan proper names with Latin, Etruscan rule in Rome, Latinity of Tuscan speech to-day). See the author's more detailed article in *Atene e Roma*.

Lauffer (O.) Neue Forschungen über die äusseren Denkmäler der deutschen Volkskunde: volkstümlichen Hausbau und Gerät, Tracht und Bauernkunst. (Z. d. Ver. f. Volksk., Berlin, 1910, XX, 100-107.) Treats of recent literature on the various types of German houses, furniture, costume, folk-art, etc. Among the chief works noted are: W. Pesler's *Das altdeutsche Bauernhaus* (Braunschweig, 1906), treating of the Old Saxon house and its geographical distribution, and several periodical articles by the same author.

Laville (A.) Silex taillés des graviers de fond rappelant les types néolithiques.

(Bull. Soc. d'Anthr. de Paris, 1910, VI<sup>e</sup> s., I, 152-155, 7 fgs.) Describes two quaternary flints from gravel and sand pits at Eragny and Cergy, resembling neolithic types of Pressigny, etc.; also several other specimens of Chellean, Mousterian, Magdalenian, etc. The crown of an upper molar of *Equus Stenonis* was also found at Cergy, with teeth of other animals.

— Râpe angulaire néolithique. (Ibid., 63-64, 3 fgs.) Notes on an angular neolithic "rasp" described by M. Frémont. This sort of implement replaced the earlier "coup de poing."

— Le climat chaud présumé du pléistocène. (Ibid., 64-68.) From study of animal remains, human artefacts, etc., at Cergy, Créteil, Chelles, the valley of the Bièvre, etc., L. concludes that the commonly accepted classification and ideas about the climatology of the periods of the quaternary deposits of this region are not justified. Probably a temperature neither absolutely cold nor absolutely warm existed at the Chellean epoch.

— Trace de rapage? sur bois, de cerf préhistorique. (Ibid., 1909, V<sup>e</sup> s., x, 57.) Brief note on a fragment of deer-horn from the bronze-age "dépôt" of Villeneuve-Triage showing marks of having been rasped by a stone implement.

— Les gisements préhistoriques des berges de Villeneuve-Saint-Georges. (Ibid., 243-258, 29 fgs.) Lists and describes 87 objects (flint implements, pieces of pottery, teeth and other human remains, animal bones, shells), several hearths, etc., from deposits of the neolithic age, first explored in 1865 by M. Roujove and by L. in 1876, and from 1880 to the present time.

Lewalter (J.) Drum Brüder, stösst die Gläser an: Es lebe der Reservemann! (Z. d. Ver. f. Volksk., Berlin, 1910, XX, 207-209.) Text and music, with bibliographical notes. The melody comes from F. Bérat's "Ma Normandie, borrowed by some German soldier before 1865 (Bérat lived 1800-1855). In a foot-note J. Bolte points out that Bérat's melody had already been introduced into Germany in 1842 by F. Silcher, to a German version of the text by A. Keller.

Lewis (A. L.) Some stone circles in Ireland. (J. Roy. Anthr. Inst., Lond., 1909, XXXIX, 517-529, 5 figs.) Treats

of circles in the Lough Gur region, near Limerick, where such were once very numerous,—stone and earth circles, rings, lines of stones, standing stones, "giants' graves," circular walls, dolmens, etc. See also *Amer. Antiq.*, 1910, XXXII, 50-51.

**Lindenstruth (W.)** Zum Kometenglauben. (Hess. Bl. f. Volksk., Lpzg., 1910, IX, 198-199.) Cites the edict for a day of penance issued by the authorities of the village of Busseckerthall, the 7th of January 1619, on account of the appearance of a comet at the close of the previous year.

— Die Ortsnamen Bramaren und Beuern. (Ibid., 195-198.) Shows that linguistically these words are not identical and must denote different places.

**Livi (R.)** L'esclavage domestique au Moyen Âge et son importance en anthropologie. (Bull. Soc. d'Anthr. de Paris, 1910, VI<sup>e</sup> S., I, 438-447.) Treats of domestic slavery in the Middle Ages and its anthropological importance. Adds to previous articles on this topic (see *Amer. Anthropol.*, 1909, N. S., XI, 718), facts concerning France 1338-1456,—purchase, sale, manumission of slaves.

**Lohmeyer (K.)** Der Pfingstquak in der Saargegend (Z. d. Ver. f. Volksk., Berlin, 1910, XX, 399-401.) Treats of the "Quak riding" and singing by young people in search of eggs from house to house at Whitsuntide in the Saar region about 1860: Dudweiler, Waldhambach, Hirzweiler, Ottweiler, Fechingen, etc., and in St Ingbert outside of Saarland. In some of the villages "Quacken" on foot continued till late in the 19th century. In Ettingen on Whit Sunday even now a boy acts as "Neschquack."

**Lowak (A.)** Drei Dramen mit Verwendung der schlesischen Mundart aus den Jahre 1618. (Mitt. d. schles. Ges. f. Volksk., 1909, XI, 141-173.) Gives parts of the Silesian dialect texts of three plays published at Wittenberg in 1618, the author being Rev. Martinus Bohemus (1557-1622) of Lauban. The peasant parts in these plays are in dialect. The plays are: "*Acolastus*; Eine Lustige Comœdia vom verlorenen Sohne"; "Eine Schöne Comœdia vom Alten unnd Jungen *Tobia*"; Tragicomœdia. Ein Schön Teutsch Spiel vom *Holoferne* und der *Judith*."

**Luquet (G. H.)** Sur la signification des pétroglyphes des mégalithes bretons. (R. de l'Éc. d'Anthr. de Paris, 1910, XX, 348-352, 17 fgs.). Second part. Treats of pediform and pectiniform signs. According to L. the pediform sign is often "the schematization of the frontal line, either directly or by way of the jugiform sign." A similar origin is proposed for the pectiniform sign,—here the vertical lines represent the hairs of the eyebrows.

— Sur les caractères des figures humaines dans l'art paléolithique. (L'Anthropologie, Paris, 1910, XXI, 409-423, 24 fgs.) Treats of the characteristics of paleolithic figures of human beings (grottos of Altamira, Combarelles, Mas d'Azil, Marsoulas, Laugerie-Basse, etc.) compared with modern *graffiti* and the drawings of children. After discussing the theory that these "anthropomorphic" figures represent "sorcerers" or "medicine men" of a primitive sort, L. argues that the people capable of drawing as the paleolithic artists did *good* heads of animals on animals, would not, if they intended to put animals' heads on human beings, make such *poor* ones as occur on these figures. Hence, they must have been trying to draw *human beings*, a field of art in which they as yet, like children, were novices. But with children drawing evolves inversely from the way it does with prehistoric man, "not from animals to man, but from man to animals." With the child, in many cases, its first animals are horizontal human beings; for prehistoric man human beings are animals set up vertically. This accounts for certain peculiarities of the human figure in paleolithic art,—"*men* drawn as quadrupeds to begin with have not yet quite ceased to be such.

**MacAuliffe (L.) et Thooris (—)** Mensuration comparée des pavillons auriculaires de 100 soldats du 104<sup>e</sup> régiment d'infanterie et de 100 aliénés, épileptiques et idiots. (Bull. Soc. d'Anthr. de Paris, 1910, VI<sup>e</sup> S., I, 62-63.) Gives results of measurement of ears of 100 soldiers and 100 lunatics, epileptics, and idiots. The percentage of ears of equal length was: soldiers 35, abnormals 20; right ear longer than left, 23, 44; left ear longer 42, 36.

**Mâchoire de Heidelberg** (Ibid., 1909, VI<sup>e</sup> S., X, 57-61.) Discussion by MM.



Manouvrier, de Mortillet, Regnault, etc., on the jaw bone of the *Homo Heidelbergensis*. M. Manouvrier objected to its recognition as belonging to a new species, and M. de Mortillet thought it was only an exaggerated form of the Spy-Neanderthal type. See Siffre (A.)

**Maeterlinck (L.)** Le Rôle comique du Démon dans les Mystères flamands. (Mercure de France, Paris, 1910, LXXXVII, 385-406.) Treats of the comic rôle of devils and imps in the old Flemish mystery-plays,—the demons were made to serve the part of the modern circus-clown, their dress, conversation, etc., being constituted to that end. On this subject see further Dr P. H. van Moerkerke's *De Satire in de nederlandsche Kunst der Middeleeuwen* (Amsterdam, 1904). Maeterlinck's *Genres satirique, fantastique et licencieux dans la sculpture flamande et wallonne* (Paris, 1910).

**Mangler (L.)** Zweigeistliche Lieder aus den Odenwalde. (Z. d. V. f. Volksk., Berlin, 1910, xx, 401-403.) Text and music of two spiritual songs, heard by the author as a boy from the wife of a forester of Buchen in the Baden Odenwald: "Sankt Katharina," and "Die arme Seele"; the first is in Erk-Boehme's *Liederhort*, No. 2116; the other corresponds to 217a of the same collection.

**Mankowski (H.)** Die Adventskurrende und die Jutrznia in Masuren. (Ibid., 326-327.) Notes on advent customs of the Masures of Sensburg 40 years ago, particularly the *jutrznia* (dawn) singing, etc.

**Manouvrier (L.)** Les cautérisations à l'époque néolithique. (Bull. Soc. d'Anthr. de Paris, 1910, vi<sup>e</sup> s., I, 530.) Note affirming, from evidences on the skulls in the Broca Museum, the existence of cauterizations in the neolithic period,—the marks were earlier termed by M. "the sincipital T."

— La Société d'Anthropologie de Paris depuis sa fondation 1859-1909. (Ibid., 305-328.) History of the Society by the General Secretary. Of the founders of the Society 16 out of 19 were physicians; in 1861 the proportion was 73 out of 91; the average for the 50 years is 51.6 per cent.; out of its 1102 ordinary French members 496 were physicians in civil life, 56 army and 57 naval physicians. But the Society has always had representatives

of other sciences, from mathematics and physics to history. Paleoethnology and prehistoric archeology have largely grown up with the Society. Its publications, exclusive of laboratory manuals and guides for travelers and investigators, etc., number 62 volumes, the contents of which cover all fields of anthropological research. Dr M. defines anthropology as "the study of the differences of all sorts concerning human beings" (p. 328).

— Note sur les débris humains du dolmen de Barbehère, Gironde. (Ibid., 1909, v<sup>e</sup> s., x, 135-141.) Describes, with some measurements, an incomplete female skull (index 74), fragments of 6 male and 2 female femurs, two male and one female tibias, from the dolmen of Barbehère at Potensac. One of the femurs shows dislocation of the hip (congenital), and in the discussion Dr M. Baudouin cited several examples from caves, dolmens, and Gallo-Roman graves of pelvic bones (whole and fragmentary) indicating such dislocation, etc.

**Martian (J.)** Archäologisch-prähistorisches Repertorium für Siebenbürgen. (Mitt. d. Anthrop. Ges. in Wien, 1909, xxxix, 321-358, 1 fig.) Alphabetical list of 769 localities in Transylvania of archeological prehistorical interest, with indication of remains found; also bibliography of 195 titles and list of more important sorts of objects, remains, etc., with reference to place where found. This valuable adjunct to research might well be imitated in America.

**Mascaroux (F.)** La grotte Saint-Michel d'Arudy (Basses-Pyrénées, fouilles dans une station magdalénienne. (R. de l'Éc. d'Anthr. de Paris, 1910, xx, 357-378, 21 figs.) Treats of the explorations (begun in 1888) of the grotto of Saint Michel d'Arudy and the finds there made: flints, bone and horn implements (arrow and spear points, piercers, needles, harpoons, *bâtons*,) pieces of horn and bone with figures of animals, etc., carved upon them, ornaments, etc. According to M. this "station" (Magdalenian) "belongs to that phase of artistic evolution comprehending the close of the époque hippopotame" and the "époque magdalénienne" (Piette). The objects found at the grotto of Saint Michel have been figured in E. Piette's *L'Art pendant l'âge du renne* (1907).

- Mather** (F. J., Jr) The evil eye. (Century, N. Y., 1910, LXXX, 42-47, 6 fgs.) Treats of the "evil eye" in Italy and the charms and amulets against it. Among those said to have had the "evil eye" were Pope Pius IX and a recent prime minister.
- Meier** (J.) Geschichte einer modernen Volksliedes. (Schw. Arch. f. Volksk., Basel, 1909, XIII, 241-270.) Discusses the history of the modern folk-song "Es gieng einmal ein verliebtes Paar Im grünen Wald spazieren," cited from Wiggertal and the Hinterland of Lucerne by Gassmann, gives numerous examples of shorter and longer versions, etc. The original song emphasizes the final bliss and sanctity of the couple. The original metric form was the 8-lined strophe. The melody is for the most part not old. See also, Gassmann (A. L.) *Das Volkslied im Luzerner Wiggertal und Hinterland* (Basel, 1906).
- Menghin** (O.) Ein Weihnachtszeltenspiel aus Tirol. (Z. d. Ver. f. Volksk., Berlin, 1910, xx, 387-394.) Gives dialect text (258 lines and music) of a Christmas folk-play of the Tirol recorded from the dictation of a 73 year old man, who had taken part in its presentation, when a youth. The *Weihnachtszelt* is furnished to foreigners during the whole year as "Tirolese fruit bread." These little plays originate in the poorer people seeking by their presentation to obtain this "festal food" from the richer.
- Meyer** (A. O.) Einiges über den italienischen Volkscharakter. (Mitt. d. schles. Ges. f. Volksk., Breslau, 1909, xi, 1-37.) Interesting folk-psychological study of the Italian people. The keynote is *pazienza* with which goes failure to appreciate the value of time, but also courtesy, child-likeness, *joie de vivre* (Lebenslust), social tact, indifference to the world outside, no "tourist-sense," feeling for nature not absent (past and present prove this), artistic in pose and movement and in language, unlovely aspects of business and the market, lack of sound business sense, red tape and bureaucracy, national feeling, but almost no state feeling.
- Mielert** (E.) Die Insel Korsika. (Globus, Brnschw., 1910, xcVIII, 56-62, 69-74, 85-90, 21 fgs.) Contains notes on the people and their culture, occupations, etc.: Banditism, vendetta, hospitality, clothing, food, various towns, etc., houses, etc.
- Carrara und sein Marmor. (Ibid., 1910, xcVII, 293-299, 7 fgs.) Treats of Carrara and its famous marble-quarries, the workmen, etc.; method of transportation; use and workings of the material.
- Mielke** (R.) Über die Aufnahme der Getreidepuppen. (Mitt. d. Verb. deutschen Ver. f. Volksk., 1909, Nr. 10, 6-8.) Notes on "Getreidepuppen" ("corn maidens," "last sheafs"),—the author's collection, from more than 100 places, represents all Germany; their names, the number of sheaves (sometimes 30), and constituents other than grain (e. g. clover, lucern, etc.), shape and form, etc.
- Mochi** (A.) Per un "Atlante Antropologico dell'Italia. (A. p. l'Antrop., Firenze, 1909, xxxix, 257-264.) Discusses and approves the proposal for an anthropological atlas of Italy made by Prof. F. Frassetto, of the University of Bologna, at the meeting of the Italian Association for the Advancement of Science. At the meeting of Italian anthropologists at Padua in September, 1909, a committee (Mantegazza, Sergi, Tedeschi, Frassetto, Giuffrida-Ruggeri and Pullè) was appointed to further the project.
- Les institutions et les études anthropologiques en Italie. Histoire et état actuel. (Bull. Soc. d'Anthr. de Paris, 1910, vi<sup>e</sup> s., I, 376-392.) Good résumé of Italian anthropological activities (Nicolucci in 1858 published a book on human races; in 1871 the Italian Anthropological Society was founded; in 1870 Mantegazza was made Professor of Anthropology at the Royal Institute of Higher Studies in Florence and the National Anthropological and Ethnological Museum established in that city, the ethnographic section of this Museum now contains 16,000 specimens, the anthropological section proper, some 5,000; in connection with the Museum, an anthropometric laboratory was established in 1901; in 1907 a Museum of Italian Ethnography was founded at Florence). Partial university courses in anthropology began as early as 1869 at Pisa,—since then, Bologna, Naples (1880), Rome (1884), Padua (1898), the three last having chairs, assistants, laboratories, etc. The activities of the Anthro-

pological Society, the labors of Colini, De Michelis, Pitré, Pigorini (with the *Bollettino de Palehnologia Italiana* since 1871), the physical anthropological researches of Livi, Pagliani, Riccardo, Maggi, etc.; Mantegazza and the *Archivio per l'Antropologia*, Sergi and his descriptive craniological system; the criminal anthropological school of Lombroso and its criticisms by Mantegazza, Tanzi, etc.; the evolutionistic doctrines of Morselli; the neo-evolutionist contributions of Giuffrida-Ruggeri, etc.

**Montané (L.)** Rapport sur l'état des sciences anthropologiques à Cuba. (Ibid., 370-375.) Treats of anthropology in Cuba, which goes back to the time of M. R. Ferrer's *Naturaleza de la grandiosa isla de Cuba*,—he was sent to Cuba from Madrid in 1847; the Cuban Anthropological Society, founded in 1877; the chair of Anthropology in the University of Havana, founded in 1899, the first in Latin America; the Anthropological Museum, founded in 1880, and in 1905 re-named the Montané Museum. On pages 373-375 are given the list of lectures offered in anthropology.

**Montelius (O.)** The sun-god's axe and Thor's Hammer. (Folk-Lore, Lond., 1910, XXI, 60-78, 6 pl. with 30 fgs.) Produces evidence (Indra with his axe, the lightning; Assyrian deities with axe and thunderbolt in hand, Zeus Labrandeus with the double-axe; the ancient Cretan double-axe; double-axe of Asia Minor and of the Syrian deities; the double-axe symbols of the European bronze age, etc.; the axe of the Thracian sun-god and the mallet of Heracles; the sun and thunder deities of Gauls, Slavonians, Lithuanians, Teutons and Scandinavians with axe and hammer in hand,—the hammer of Thor is discussed particularly on pages 70-78). Dr M. concludes that the idea of Thor's hammer is not peculiar to the Scandinavians, for "the god of the sun and that of thunder were originally one and the same god, and from time out of mind and by widely different peoples the axe has been considered as the sun-god's weapon, and amongst certain peoples it became a hammer."

**Moser (L. K.)** Alte und neue prähistorische Karsthöhlenfunde von Nabresina. (Globus, Brnnschw., 1910, xcvii, 372-378, 23 fgs.) Treats of

the finds of prehistoric objects (flints and implements of like material, horn and bone with human and animal figures, stone hammer, obsidian artefacts, animal and human bones, pottery painted and ornamented, etc., in the "Karst" caves of Nabresina, above Triest. The lowest strata belong to the paleolithic period; the ash-layers above these are neolithic. The human figure incised on bone belongs to the lowest culture-stratum. Interesting also is the figure of a tortoise on a piece of bone. The pottery is relatively well developed. Some of the ceramic ornamentation suggests Mycenae.

**Mosher (A. M.)** A singer of folk-lore. (Century, N. Y., 1910, LXXX, 18-23, 4 fgs.) Treats of the life and character of Marc'harit Fulup, recently dead, "the last of the old-time popular singers of Brittany," whose name is linked with those of Luzel and Le Braz. The author's personal visit to the singer is described.

**de Mot (J.)** The devil-fish in ancient art. (Rec. of Past, Wash., 1910, ix, 276-278, 1 fg.) Notes devil-fish in Mycenaean art (e. g. on a vase from Rhodes). This creature then, as now, was an important source of food, and furnished to the art of the Egean Archipelago some characteristic images. Translated by H. M. Wright from the original article in *Bull. d. Mus. Roy. d. Arts Décor. et Industr.* (Bruxelles), April, 1907.

**Neckel (G.)** Die altisländische Saga. (Mitt. d. schles. Ges. f. Volksk., Breslau, 1909, xi, 38-52.) Treats of the history and character of the Old Icelandic saga. Varieties of the saga: *Fornaldarsögur*, tales of the period before the settlement (ca. 900 A.D.) of Iceland; *Konunga sögur*, biographies of Old Norse Kings, particularly St Olaf (d. 1030 A.D.); *Íslendinga sögur*, tales of Iceland. The oldest Saga-Mss. date from ca. 1300. Oral tale and written tale are not always the same. An important element of the saga was local tradition. History, tradition, and literary invention are to be distinguished. The saga-account can be controlled by other sources (cf. Jessen's treatment of the Egis-saga), wander-fables disguised may be discovered (e. g. the episode of the dying Arab in the Víga-Glúms-saga), the stylizing tradition betrays itself (cf. in



- the tale of Flóki), dimmed tradition often appears (e. g. in the "Icelandic sagas," interpolated strophes occur (e. g. in the first part of the *Njálssaga*) often much later than the rest of the material. The life of Icelanders in the saga-age resembled much that of the Teutons of the Merovingian period.
- Nestle (E.)** Inschriften auf dem Schenkel. (Berliner Philol. Wechschr., 1910, XXX, 1398-1399.) Cites examples of inscriptions on the thigh (statue of Apollo, figure of horse, wolf, Etruscan statue from Martha) in Greek and Roman antiquity. Apuleius in his *De Magia* notes as religiously harmless the practice of marking statues on the thigh.
- Nippgen (J.)** La langue primitive des Lapons d'après K.-B. Wiklund. (Bull. Soc. d'Anthr. de Paris, 1909, v° s., x, 198-210.) Résumés K. B. Wiklund's *Entwurf einer urlappischen Lautlehre* published in the Memoirs of the Finno-Ugrian Society for 1896: Data for our knowledge of pro-Lapp and pro-Finnish; primitive home and period of pro-Lapp; Lithuanian loan-words in Lapp, Lithuanian loan-words via Finnish in the pre-Lapp period; Slav loan words in Lapp in the pro-Lapp period. W. concludes: The pro-Lapp is practically identical with an ancient stage of the pro-Finnish. The primitive tongue out of which grew both pro-Lapp and pro-Finnish is much older than that from which have been derived the various modern Finnish languages. See Zaborowski (S.)
- Olbrich (K.)** Literatur und Volkskunde. (Mitt. d. schles. Ges. f. Volksk., Breslau, 1909, XI, 54-56.) Notes on novel and folk-lore (a fine example is W. Meinhold's *Bernsteinhexe*, 1843) and the cat in literature and folk-belief. The latter is illustrated in Dr F. Leppmann's *Kater Murr und seine Sippe* (München, 1908).
- Was die Grossmutter singt. (Ibid., 103-110.) Cites numerous items from the folk-song repertory of an aged lady in Breslau and refers to corresponding songs in Erck-Boehme and Hoffmann von Fallersleben—Richter: Ritter und Magd, Die Schenkdirne, Die Verlassene, Oderschifferlied, Meuchelmord der Geliebten, Der treue Husar, Die Gärtnerfrau, Der eifersüchtige Knabe, Der Deserteur.
- Ostergiesen auf Schloss Lubowitz, 1804. (Ibid., 110-111.) Cites from Eichendorff's *Tagebuchaufzeichnungen* a brief account of the "Ostergiesen" as practiced April 2, 1804.
- Olrik (A.)** Wettermachen und Neujahrsmond im Norden. (Z. d. Ver. f. Volksk., Berlin, 1910, XX, 57-61.) Cites items concerning "weather-making" in Denmark from H. Feilberg and E. T. Kristensen, and other folk-lore evidence as to the ancient conception of the first moon of the year as a "king and lord," the relation of the month-names to the visible periods of the moon; the distribution of the months (January for men, February for women, March for youths, April for girls, May for boys, etc.). The merry "weather-making" in Iceland and Denmark goes back to the old adoration of the new moon.
- Parmalee (G.)** The coiffure of Roman women as shown on portrait busts and statues. (Rec. of Past, Wash., 1910, IX, 167-176, 4 pl., 2 figs.) Describes briefly 8 types (late Republic, early Empire, Flavian, "Matidia," "Faustina," "Lucilla," "Julia Domna," and type of IIId centry A. D.), and the fixed type of the Vestal Virgins. Though hairpins were used, and combs also, they are not represented on the statues, etc. Ovid made sport of the infinite varieties of coiffure during the period of the early Empire.
- Pastor (W.)** Die Megalithen. (Z. f. Ethnol., Berlin, 1910, XLII, 601-606.) Notes on dolmens, passage-graves, stone-circles, "troy-towns," etc. Stonehenge represents "a brilliant renaissance of the earlier cult suppressed by the cult of the dead which came in from the South toward the end of the later stone age." The sun-cult was a product of the North. In the discussion (604-605), E. v. Baelz called attention to the megalithic area in Japan, where such monuments occur in several places. Hr. Schuchardt emphasizes the distinction between *graves* and *sanctuaries*.
- Patiri (G.)** Le corna emblematiche in uso sin dall'età paleolitica. (A. p. l'Antrop., Firenze, 1909, XXXIX, 230-243, 1 pl.) Discusses emblematic horns, etc., and their use since the paleolithic period. Prof. P. thinks that "primitive man, in the midst of the virgin forests, a terrified spectator

of the jealous and tremendous combats of the *Bos primigenius*, could attribute mysterious energies and inexplicable powers . . . to these powerful bovine quadrupeds," and he was struck by the horns of the creatures, to which he attributed all the strength and valor displayed in the fight. As a symbol of physical force the horns became associated with religion (on the altar, etc.), were regarded as prophylactic against the "evil eye," etc. Many *pierres-figures* are "horns."

**Patschovsky (W.)** Volkstümliche Zimmer-, Garten-, Feld- und Waldpflanzen im Liebauer Tale. (Mitt. d. schles. Ges. f. Volksk., Breslau, 1909, XI, 186-203.) Lists with indication of uses, etc., 26 house-plants, various garden-plants, a number of kitchen-plants, 28 ornamental plants, some 60 plants used in folk-medicine, etc., besides a dozen more medical plants from the woods.

**Peter (—)** Unsere Pflanzen in Sage und Aberglauben. (Korr.-Bl. d. Ges. f. Anthropol., Brnschw., 1909, XL, 47-55.) Treats of German folk-lore of plants,—peculiarities of form and color, doctrine of signatures, folk-medicine, peculiarly formed plants and superstitions connected therewith, mistletoe, hazel, divining rod, etc.

**Pfeiffer (L.)** Beitrag zur Kenntniss der steinzeitlichen Korbflechtei. (Ztschr. f. Ethnol., Berlin, 1910, XLII, 369-380, 1 fig.) Treats of basketry in the stone age: Raw material; hut-lining; the "bender" (traced back from the steel implement of to-day to the bone or horn ones of the stone age,—the so-called *bâtons de commandement* may have been such "benders"); trimming-knife (those of flints widespread in neolithic Europe); clamps, splitters, stretchers, etc., of modern basket-makers, and their neolithic representatives, flint scrapers (used rather in basketry than as polishers for spear and arrow-heads).

**Pittard (E.)** Rapport. (Bull. Soc. d' Anthr. de Paris, 1910, VI<sup>e</sup> s., I, 407-409.) Notes on condition of anthropology in Switzerland (the work of the Geneva National Institute of which Carl Vogt was president for many years; the influence of archeological discoveries on text-books of history, etc.) The Girl's High School in Geneva

has this recognition of anthropology in its curriculum: "Elementary ideas about the zoological position of man and the principal human races." See Schenk (A.).

Contributions à l'étude anthropologique des serbes du royaume de Serbie. (Ibid., 307-311.) Gives results of measurements of 60 Servians observed by the author. Stature (av. 1,655 mm.; range 1,520 to 1,830 mm.), cephalic index (av. 80.38, range 70.59 to 86.34; 34.8 % dolichocephals, 26.5 % brachycephals, 38.3 % mesocephals), nasal index (av. 73.09, range 59.26 to 87.28; leptorrhines 36.6 %, mesorrhines 60 %, platyrrhines, 3.3%).

L'indice céphalique dans une série de 795 crânes valaisiens de la vallée du Rhône (R. de l'Éc. d'Anthr. de Paris, 1910, XX, 24-27.) Gives results of study of 458 male and 337 female skulls from 9 localities in the valley of Conches. The average index of the males is 84.46, of the females 84.51; average index, 84.48, altogether 89 % brachycephalic, 9.3 % mesaticephalic, 1.6 % dolichocephalic. The proportion of brachycephals is much greater among the females; there is a slight excess of mesaticephals and sub-brachycephals among the males. The people of Valais may be considered one of the most homogeneous of the "Celtic" (Alpine) peoples.

**Polivka (G.)** Neuere Arbeiten zur slawischen Volkskunde. 2. Süd-slawisch. (Ibid., 411-428.) Reviews and critiques of recent publications (books, periodical articles, etc.) in relation to the folk-lore of the South Slavs. *Slovenian* (works of Potočnik, Štrekelj, Koštiál); *Serbo-Croatian* (Meringer, Gyorjevič, Vatef, Zupanič, Trojanovič, Popovič, Maretič, Tomič, Gavrilovič, Misirkof, Corovič, Andrič Hadziomerspahič, Vasiljevič, Drechsler, Magdič, F. S. Krauss, Skarpa, Medič, Mijatovič, etc.); *Bulgarian* (Kondakof, Šiškof). Of special importance are the continuation of Prof. K. Štrekelj's collection of Slovenian folk-songs; Prof. T. Maretič's book on the Serbo-Croatian folk-epic; Tomič's studies of the Prince Marko epics; Dr N. Andrič's collection of Croatian woman-songs. The Serbian Academy has instituted under the leadership of Dr T. R. Gyorjevič a systematic collection of customs, usages, etc., of

which two volumes have already appeared.

**Pradel (F.)** Ein altes Spiel. (Mitt. d. schles. Ges. f. Volksk., Breslau, 1909, XI, 56-58.) Treats of the children's sport of making flat stones skip as many times as possible over the surface of the water ("ducks and drakes" in England), a "game" known to the ancient Greeks. Often a wish is made and interpreted by the movements of the stone.

**Puccioni (N.)** Appunti di craniologia canariense. (A. p. l'Antrop., Firenze, 1909, XXXIX, 115-130, 3 fgs.) Measurements and descriptions of 9 male and 6 female skulls from Teneriffe in the Canaries, now in the National Anthropological Museum, Florence. Discussion of views of Verneau, Meyer, Luschan, Shrubbsall, Sergi, etc. Dr P. believes that in the Canary islands types an anthropological composition resembling the ancient European has been preserved. The ancient Canarians were of European rather than of African origin. The Guanches resemble the Cro-Magnon type.

**Retzius (G.)** The so-called North European race of mankind. (J. Roy. Anthropol. Inst., Lond., 1909, XXXIX, 277-313.) Treats of views and theories of Linnaeus, Blumenbach, Anders Retzius (who called attention to the diversity of race within the white variety of man and noted the marked prevalence of dolichocephaly in Northern Europe,—Teuton, and brachycephaly in the South), Welcker, Virchow, Broca, Huxley, Beddoe, Deniker, Kollmann, Bogdanof, Lapouge, Roesse, Ammon, Hultkrantz, Fürst, Broman, Nielsen, Ripley, Buschan, etc. Dr R. considers as proved the existence of these three European races: Northern European, dolichocephalic, blue-eyed, tall race; Middle European, brachycephalic, dark-haired, dark-eyed, short-statured race; South European, dolichocephalic, dark-haired, dark-eyed, short-statured race,—these are in reality "only sub-variations of a variety, viz., the so-called white race of man." He objects to the terms *Homo Europaeus*, *H. Alpinus* and *H. Mediterraneus*. The Neanderthal race is "a special variety of low standard." The present North European dolichocephalic race branch is "descended in direct line from the Cro-Magnon 'race.'" In Europe the brachycephals

have for a long time been suppressing the dolichocephals. There is no proof that the Middle European brachycephals are Mongoloid. Three problems need special study: Sphere of variability, laws of heredity of racial characters, fixedness of races, etc.

**Ridgeway (W.)** Fifty years of anthropology in Great Britain and Ireland. (Bull. Soc. d'Anthr. de Paris, 1910, VI<sup>e</sup> S., I, 341-343.) Notes contributions of Darwin, Huxley, Maine, Tylor, Boyd Dawkins, Christy. The publications of the *Journal of the Anthropological Institute* and *Man* and the proposal for an Imperial Bureau of Anthropology are also referred to.

**Ross (C. F.)** Roman milestones. (Rec. of Past, Wash., 1910, IX, 8-15, 9 fgs.) Treats of ancient (republican Roman milestones are very rare) and modern Roman milestones, their inscriptions (e. g., that of one of 184 B. C., on the Via Appia) which vary greatly in different periods and under different officials. Stones far from Rome conform to local conditions.

**Rother (K.)** Im Kräuterladen. (Mitt. d. schles. Ges. f. Volksk., Breslau, 1910, XII, 109-117.) Lists, in the ordinary (and also popular) and Latin scientific names, and the purposes for which the plants, etc., are employed in folk-medicine, the entire contents of an herb-stall in Breslau, some 80 items in all. Also (pp. 115-116) some additions to the list of flowers and plants in the Silesian peasants' gardens as given by Dr Olbrich; and (pp. 116-117) 20 peculiar folk-names of plants from the region of Camenz.

**Rutot (A.)** Un homme de science peut-il, raisonnablement, admettre l'existence des industries primitives, dites éolithes? (Bull. Soc. d'Anthr. de Paris, 1910, VI<sup>e</sup> S., I, 447-473.) Argues, from the three methods of investigation, scientifically employed (observation, comparison, experiment), that the eoliths are really of human origin. The pseudo-eoliths of Mantes are also discussed.

— Discours. (Ibid., 360-363.) Reports on anthropological activities in Belgium (work of Geological Society, Royal Natural History Museum), and particularly the discovery of the "eoliths." University extension lectures in prehistory are given in Brussels.

**Sarasin (P.)** Einige weitere Beiträge zur Frage von der Entwicklung des griech-



- ischen Tempels aus dem Pfahlhaue. (Ztschr. f. Ethnol., Berlin, 1910, XLII, 434-443, 5 figs.) Produces more evidence in favor of author's theory of the development of the Greek temple from the pile-dwelling and résumés recent literature of the subject. The theories of Fuchs, Muchau, etc., will not account for the Egyptian temple. The pile-dwelling lies at the bottom of Oriental ideas of the world as a "house" supported on pillars. The grooved columns of the Doric temple of Hercules at Selinunt and the grooved piles of a pile-dwelling in Borneo, figured by Nieuwenhuis, in his *Quer durch Borneo* (1897, Bd. II, Pl. 27) are remarkably alike. Dr S. holds also that the European house with "stories" (the upper part used for dwelling and sleeping, the lower and often only partly enclosed, for work-shops, etc.) is also the descendant of the pile-dwelling. How this may well be is illustrated by the "Rathaus" of Burgau (St Gall), figured on p. 438.
- Schachtzabel (A.)** Die Schwämler Volkstracht. (Globus, Brnschw., 1910, xcvii, 10-12, 3 figs.) Treats of the folk-costume of the people of the valley of the Schwalm, a river of the Weser area, who are assigned to the Chatti by Pfister in his *Chattische Stammeskunde* (Kassel, 1880). The characteristic hats, caps, hair-dress, coats, stockings, etc., are now disappearing by reason of the decay of spinning, the influence of manufactured articles, etc. See also Chr. Lange's *Land und Leute auf der Schwalm* (Kassel, 1895).
- Schell (O.)** Der Klingelstock der Hirten, (Z. d. Ver. f. Volksk., Berlin, 1910, xx, 317-318, 4 figs.) Treats of the stick with iron-rings attached used as a cow-call by herdsmen: the *Häck* of the Westerwald, the *Klinge* of Westphalia, the *Klimperkeule* of horseherders in Brandenburg, the *Ringelstov* of Scandinavia, etc. It goes back to a high antiquity.
- Schenk (A.)** La science anthropologique en Suisse. (Bull. Soc. d'Anthr. de Paris, 1910, vi<sup>e</sup> s., 1, 400-407.) Report on conditions of anthropology in Switzerland. Notes chiefly the discovery of lake-dwellings and the impetus given thereby; the work of Keller, His, Rüttimeyer, Kollmann, Studer, etc. Some branches of anthropology are taught at the University and Federal Polytechnic School (by Martin, Heierli), at Geneva (by E. Pittard), at Freiburg (by l'abbé Breuil), at Berne (by Zeller and Schürch), and at Lausanne (by Schenk). In the Canton of Vaud anthropology is beginning to enter the secondary schools. Prof. Schenk's own researches deserve mention. See Pittard (E.).
- Schmit (E.)** Présentation de quelques crânes néolithiques, trépanés recueillis à Congy, Marne. (Ibid., 502-509, 8 figs.) Treats of 6 skulls from a Neolithic cave-burial near Congy in the Department of Maine, all bearing marks of trepanation.
- Schnippel (E.)** Leichenwasser und Geisterglaube in Ostpreussen. (Z. d. Ver. f. Volksk., Berlin, 1910, xx, 394-398.) Treats of East Prussian beliefs concerning "corpse-water" (i. e. water in which the corpse was washed), which was scattered or poured upon people as a good omen, etc. (water serves as a barrier against ghosts, etc.), "death-straw," "death-meal," "death-shirt," return of the dead, etc.
- Schrader (F.)** Questions d'Orient. (R. de l'Éc. d'Anthr. de Paris, 1910, xx, 73-85.) Anthro-geographical notes on the Oriental question resulting from the Turkish invasion of Europe in the 16th century and the Slavonic and Teutonic *Drang nach Osten*. The "Young Turks" are to be thanked for "having introduced into the Oriental question the new action of liberty and modern thought." Progressive "new Turkey" may settle gradually the tumult in the Orient.
- Schreiber (W.)** Zur Anthropologie der Karaimkinder Galiziens. (A. f. Anthropol., Brnschw., 1910, N. F., ix, 64-74.) Gives details of observation and measurement (stature, head and face measurements, cephalic indices, length of mouth and ear, length of trunk, color of hair and eyes, etc.) of 8 boys and 7 girls (from 8 to 13 years of age) belonging to the Karaits of the village of Halicz in eastern Galicia, compared with Christian and Jewish children of that region. In height they are closer to the Christian children, and are more brachycephalic than Christians or Jews; their facial index approximates that of Jewish children; their nasal index is narrower than that of both, and their mouth wider; the hair-color is Nr. 4 of Fischer, eye-color, 3 to 5 of Martin. Dr W. thinks that

the view is incorrect that the Karaites are "Turkish Jews," who came from Constantinople to Galicia, in the 16th century. Indeed they were in Lemberg already in the 15th century. Perhaps *Judaei trocensis* and *Judaei tircenses* have been confused. Many Karaites were brought from Crimea to Troki in Lithuania in the 14th century. They speak "Tatar."

**Schuchardt** (—). Buckelkeramik. (Z. f. Ethnol., Berlin, 1909, XLI, 946-950.) Treats of "knob" pottery, its origin, distribution, etc. The pottery of N. W. Germany of the stone age, according to S., rests as to form and decoration on earlier basketry (i. e. the pottery of the megaliths and of Rössen especially); that of the south ("ribbon pottery"), goes back to the gourd a form lending itself to free decoration. One of the ornamental *motifs* of the old North German vessel is the presence of 4 bosses or little knobs on the side. These "knobs" appear later in Hungary and Asia Minor (Troy), and S. would assign to them a Teutonic development from neolithic pottery. (Cf. Lausitz pottery.)

**Schullerus** (A.) Siebenbürger Märchen. (Mitt. d. Verb. deutschen Ver. f. Volksk., 1909, Nr. 10, 8-11.) Discusses methods and points of view in the investigation of *märchen* in the last few years: Comparison of material (Köhler, Bolte), psychological analysis (Laistner, v. d. Leyden), stylistic research (Petsch, Weber), influence of medieval story-literature (Schönbach, Katona). Another field of research lies in the isolation and local phenomena, the geographical and cultural history of a limited area (Transylvania, e. g., where several races have lived together). Need of investigation and lines on which it should be carried out.

**Schütte** (O.) Der Schäfergruss. (Z. d. Ver. f. Volksk., Berlin, 1910, XX, 328.) Cites riddles and rhymed greetings of shepherds in Brunswick.

— Der Schimmelreiter, ein braunschweigisches Hochzeitsspiel. (Ibid., 79-81.) Cites some 200 lines from a wedding-play "Der Schimmelreiter," given in the sixties of the last century at Cremlingen near Brunswick.

**Scraps of English folk-lore.** (Folk-Lore, Lond., 1910, XXI, 222-227.) Items by various collectors from Buckinghamshire, Essex, Lancashire, Surrey, Som-

erset, Yorkshire (pp. 225-227), relating to ghosts, luck and ill-luck, cure for whooping-cough, teething, taking lights out of house, disposal of Christmas greenery (to be burnt), squint-eye, lucky and unlucky actions, omens relating to birth and childhood, marriage, death, etc.

**Scraps of Scottish folk-lore.** (Ibid., 88-92.) Numerous items from Aberdeenshire (A. Macdonald), Argyllshire (M. Cartwright), Kirkcudbrightshire (H. M. B. Reid) and Lanarkshire (D. Robie), concerning marriage, "sleeping fever" and its cure, "white birds," luck and ill-luck omens, fairies and kelpies, love omens, "whuppity scourie" (celebration of coming of spring).

**Selke** (G.) Probe glätzischer Mundart: die Kirmes. (Mitt. d. schles. Ges. f. Volksk., Breslau, 1910, XII, 117-119.) Gives phonetic text of a description of the church-festival in the dialect of the village of Neu-Weistritz (district of Habelschwerdt). This village lies on the border between the Oberdorf and Glatz dialect, but belongs to the latter.

**Sera** (G. L.) Nuove osservazioni ed induzioni sul cranio di Gibraltari. (A. p. l'Antrop., Firenze, 1909, XXXIX, 151-212, 2 pl., 9 fgs.) Gives results of author's study in London of the "Gibraltar skull"; discovered in 1863 and now in the Surgical Museum: Detailed description, chief measurements, discussion of peculiarities, comparison with other "fossil" skulls, etc. Dr S. believes that "the Gibraltar skull represents morphologically a pre-Australoid, and (if the Neanderthal represents a type posterior to the Australian), a decidedly pre-Neanderthaloid type,"—if not indeed tertiary man, the Gibraltar man was very closely related to him. According to Dr S., the Neanderthal man is late in anthropogenesis, and not correctly termed *Homo primigenius*. Certain morphological peculiarities (e. g. of the basis) in the Gibraltar skull indicate relationship with the gorilla and chimpanzee and "prove that the specialization of man occurred late, in the midst of a form of marked simian affinities."

**Siffre** (A.) A propos de la mandibule Homo heidelbergensis. (Bull. Soc. d'Anthr. de Paris, 1909, v<sup>o</sup> s., x, 80-81.) Note on character of dentition, marks of wearing, perhaps hypoplasia.

- Usure des dents. Sépulture néolithique de Montigny-Esbly. (Ibid., 82-87, 3 fgs.) Describes difference in wearing between the two milk molars (upper right) in the jaw of a child of 6-7 years found in the neolithic grave of Montigny-Esbly, not discoverable in children of to-day, and not entirely explicable from the nature of food in use.
- Sinclair** (A. T.) Folk-songs and music of Cataluña. (J. Amer. Folk-Lore, Boston, 1910, XXIII, 171-178.)
- Smith** (S. C. K.) Mr Rackham and the the fairies. (Oxf. and Cambr. Rev., Lond., 1909, No. 7, 88-95.) The author holds that "Mr R. does not create fairies, but takes them ready-made." He has failed in his illustration of *Alice in Wonderland*, "because there are no real fairies in Lewis Carroll's imperishable work." Mr Barrie's fairies, however, are "Shakespeare's fairies," and "the fairies of all time," and here Mr R. succeeds (e. g., *Peter Pan*). Mr R.'s fairies excel in naturalness and possibility. And fairies, however beautiful, are still uncanny.
- Sökeland** (H.) Entwicklung der sogenannten römischen Schnellwage: Moderne Laufgewichtswage in ihrer einfachsten Form. (Z. f. Ethnol., Berlin, 1910, XLII, 493-513, 24 fgs.) Treats of the development of the so-called "Roman steelyard," in Germany, etc. Among the latest forms is a specimen from Albania; the earliest form is seen perhaps in Schleswig.
- Sonnemark** (K.) Zur Österreichischen, französischen und englischen Nationalhymne. (Mitt. d. schles. Ges. f. Volksk., Breslau, 1910, XII, 73-76.) Adds to the data in Bohn's *Die Nationalhymnen der Europäischen Völker* (Breslau, 1908). A third Austrian national hymn exists "Hymne auf Kaiser Ferdinand," by K. v. Holtei (1855). Of the "Marseillaise" only 6 verses are due to Rouget de l'Isle, the last having been composed by the Abbé Personneaux, of Vienne in Isère, not by the poet Lebrun or the poet Chenier as has been maintained. Part of the text of the "Marseillaise" was taken by Rouget de l'Isle from Racine's "Esther" and "Athalie"; the melody he took from Guion's oratorio "Esther." The English national hymn was first played in 1745.
- Søren-Hansen** (—) Rapport. (Bull. Soc. d' Anthr. de Paris, 1910, VI<sup>e</sup> s., I, 364-365.) Report on condition of anthropology in Denmark (work of the Anthropological Commission in the investigations of physical characteristics; publications in the *Communications on the Anthropology of Denmark*).
- Steigelmann** (A.) Les pétroglyphes des Alpes Maritimes. (R. de l'Éc. d' Anthr. de Paris, 1910, XX, 98-102, 3 fgs.) Treats of pétroglyphs of the region of Lac des Merveilles, etc., and at Fontalba. The first consist of horns, lance-heads; the second of human figures, ox-heads and yokes, a man ploughing, crosses, hatched figures, concentric circles, etc. The author thinks that we must consider these petroglyphs, the "horns" especially, very ancient *ex-voto*, the mountainous regions being the place where they would naturally be found.
- Sterjna** (N.) Les groupes de civilisation en Scandinavie à l'époque des sépultures à galerie. (L'Anthropologie, Paris, 1910, XXI, 1-34, 62 fgs.) Treats of the various regional "civilisations of the gallery-grave period in Scandinavia, belonging entirely to the stone age, and corresponding to the Robenhausian epoch of western Europe. Dr S. recognises three different peoples (not to say races) in the period in question: A people of hunters and fishers in the east and North, who "preserved a good part of the epipaleolithic traditions," had no military organizations, and had relations over the Aland peninsula with the peoples of S. E. and E. Europe; in the Danish islands and on the adjacent coasts of the peninsulas of Jutland and Scandinavia "a people acquainted with apiculture," (possessing a well-developed military equipment, given to active navigation (on the North Sea chiefly), and having a higher civilization, resembling somewhat that of the people of the East; in the West a foreign population originally from Central Europe (drawn north to take possession of the amber-producing country), possessing a special civilization, which, at the close of the gallery-grave period; begins to influence the limitrophal Scandinavian peoples. In the course of this period a levelling of the differences in the interior took place. Megalithic civilization conquered Scandinavia from the East and the North. In the West differences between Jutland objects and the megalithic disappear. Interesting are the relations with Great Britain.



**Stolyhwo** (K.) Rapport sur l'état de l'anthropologie en Pologne. (Bull. Soc. d'Anthr. de Paris, 1910, VI<sup>e</sup>, s. 1, 392-395.) Notes on anthropology in Poland. Among names to be remembered are Glogow (physiognomist of the 15th cent.), A. Sniadecki (Univ. of Wilno), Joseph Majer (1808-1889,—first Polish anthropologist; gave at Cracow University in 1854 a course of lectures in anthropology; organized in 1874 an Anthropological Committee in the Academy of Sciences), J. Kopernicki (taught anthropology in the University of Cracow 1876-1891; author of many monographs), Talko-Hryncewicz (now professor of anthropology at Cracow, since 1908), and outside of Poland, Kubary (d. 1896), Chudzinski (d. 1897), and S. Zaborowski of Paris. At Warsaw a chair of ethnology is occupied by L. Krzywicki, and another of anthropology by K. Stolyhwo, both since 1906. The university at Léopol is soon also to possess a chair of anthropology. In the Polish language there exists a great mass of valuable anthropological literature.

**Stückelberg** (E. A.) Der Schutzpatron der Käser in der Lombardei. (R. d. Étn. Ethnogr. & Sociol., Paris, 1909, II, 196-199, 1 pl., 6 fgs.) Treats of S. Luzio, the patron of cheese-makers in Lombardy, his legend, worship, etc. *Luzio* is really *Hugo*, from which name with coalesced article the appellation in use since 1700 has arisen. See next title.

— San Lucio (S. Uguzo), der Sen-nenpatron. (Schw. Arch. f. Volksk., Basel, 1910, XIV, 36-70, 13 fgs., 2 pl., map, bibliogr.) Treats of San Lucio (Uguzo a poor herdsman in the Cawargna valley), the patron saint of the Alp-shepherds, legend, name (many Latin and Italian forms, from *Lucius* to *Huguitio*), festival day (July 12; also pilgrimage August 16), age and extension of the cult (already at Lugano in 1280; traces of cult in 55 places in the canton of Ticino and in northern Italy,—a list of these, pp. 56-63), expression of the cult (pilgrimages, brotherhoods), relics (in the S. Lucio Pass and at Puria), ecclesiastical approbation (Uguzo does not find place in the Roman martyrology), the pilgrimage-church of S. Lucio, pictures, etc., of the saint (earliest a fresco of 1280 at Lugano), attributes and objects associated with

him (list given, p. 68). St Lucius is patron of cattle, cheese, eyes, the lame, the poor, and helper against the plague. See next title.

— San Lucio Hagiographisches und Ikonographisches. (A. f. Religsw., Lpzg., 1910, XIII, 333-343, 3 fgs.) Treats of the lonely little mountain church of S. Lucio in the pass between Val Colla in Ticino and Val Caverghna in Italy, a Milanese *enclave* in the bishopric of Como, the saint, the sanctuary, pilgrimages, offerings, history of cult, etc. S. Lucio is the patron of Alp-industries, particularly of milk and cheese-making, etc. (his symbol is a cheese). He is also a healer of eye-diseases. The shrine was visited last year by 1500 pilgrims.

**Tagliaferro** (N.) The prehistoric pottery found in the Hypogeum at Hal-Safieni, Casal Paula, Malta. (Ann. Arch. & Anthropol., Univ. of Liverpool, 1910, III, 1-21, 17 pl.) Treats of 20 classes (all but one ornamented). The lamps (if not imported) "bear testimony to the high degree of perfection attained by the ceramic art in Malta during the early bronze age." The variety of shapes in the vases is remarkable. The occurrence of buffaloes with long horns on two covers suggests Libyan origin or influence.

**Tamblyn** (W. F.) British druidism and the Roman war policy. (Amer. Hist. Rev., N. Y., 1909, XV, 21-36.) Author doubts the claim of British druidism to a place in sober history. Gallic druidism is well-attested but it was not representative or Pan-Celtic.

**Tarbell** (F. B.) Catalogue of bronzes, etc., in Field Museum of Natural History. (Field Mus. Nat. Hist. Publ., 130, Anthr. Ser., VII, Chicago, 1909, 91-144, 81 pl.) Lists with descriptions 12 pre-Roman (Greek, Etruscan) and 288 Roman (chest, couches, tables and stands and other furniture, lamps, candelabra, censer, lamp-rests, lanterns, braziers, water-heaters, cooking-stove, pails, mixing-vessels, amphoras, ewers, small pitchers, handles of vessels, basins, oval bowl, fruit-dishes (?), strainers, saucepans, kettles, moulds, other kitchen utensils, miscellaneous and chiefly domestic articles, balance and weights, steelyards, musical instruments, industrial implements, surgical implements, etc.) all reproductions of originals in the National Museum of

Naples. The great majority of these Neapolitan bronzes come from the Campanian cities buried by the eruption of Vesuvius in 79 A. D.

**Tetzner (F.)** Begräbnis, Feste und Fasten bei den ostpreussischen Philipponen 1839. (Globus, Brnschw., 1910, xcvii, 331-335.) Describes, after Chapters 19-22 of M. Gerss's Ms. *Die Philipponen*, burial ceremonies and customs, festival-days (list, pp. 332-333), feasts, fasting, etc., as in vogue about the year 1839.

— Die Brautwerbung der Balten und Westslawen. Volkskundliche Streifzüge an der Ostgrenze Deutschlands. (Ibid., 1910, xcvi, 154-158, 170-174.) Treats of wooing among the Balti and western Slavs. Besides accounts from Hieronymus and Johannes Maletius (1551), Gerss, Lepner, Pohl, etc., Dr T. describes the wooing customs in connection with 5 periods of the bride's life: Announcement of nubility (chiefly dress and ornament), "showing the bride," love-making, wooing and betrothal.

**Thomson (A.)** Anthropology at the University of Oxford. (Bull. Soc. d'Anthr. de Paris, 1910, vi<sup>e</sup> s., I, 343-345.) Notes labors of Tylor, Pitt-Rivers, etc. Oxford was the first English university to recognize the claims of anthropology as a branch of higher education (E. B. Tylor, Reader in 1884, was made full Professor in 1895). A diploma is now conferred in Anthropology, after adequate and appropriate examination. The Pitt-Rivers collection, presented in 1885, has grown and is now an important center for study and research.

**Treblin (M.)** Zur Volkskunde im Kirchspiel Langenöls, Kreis Laubau. (Mitt. d. schles. Ges. f. Volksk., Breslau, 1909, xI, 93-94.) Notes on folk-lore relating to baptism, women dying in child-bed, the Lord's Supper, items of folk-medicine, etc.

**Trechmann (C. T.)** Note on the occurrence of a so-called pigmy or midget implement made from a quartz crystal in a neolithic lake-dwelling on the Greifensee, near Zürich. (Man, Lond., 1910, x, 13-14, 1 fig.) This occurrence of a "pigmy" implement at one of the earliest Swiss lake-dwellings is of considerable interest. The specimen, which is quite characteristic, was found in November, 1906.

**Tricomi Allegra (G.)** Sul peso dell'encefalo umano e delle sue parti nei Mesinesi. (Ann. di Nevrol., Napoli, 1907, xxv, 300-357.) Gives results of weighings (Chiarugi method) of 100 brains of subjects from the province of Messina. The average was 1238.67 gr. Male brains were heaviest between 26 and 30 years, female between 30 and 40. Dr T. A. concludes that men of equal stature exceed women in average brain weight; individuals of lower stature exceed those of higher in average brain weight; the average weight is directly proportional to the cephalic index; no influence of sex or of age can be seen in the predominance of one hemisphere or the other.

**Vauvillé (—)** Cimetière gallo-romain des Longues-Raies sur le territoire des Soissons. (Bull. Soc. d'Anthr. de Paris, 1909, v<sup>e</sup> s., x, 215-222, 4 fgs.) Describes objects (pottery of various sorts, glass vessels, iron and bronze objects and ornaments, Roman coins, etc.) found in 1900 at the Gallo-Roman burial-place of Les Longues-Raies, explored also 1897-1899. Christian burials probably took place here up to the fifth century.

**van Veerdeghe (F.)** Oude aardigheden over de Vrouwen. (Volkskunde, Gent, 1910, xxi, 22-30.) Cites numerous facetiae about women from *D'excelentie van d'edele Maegden*, the eighth book of J. B. Houwaert's *Pegasides Pleyn ende den Lust-Hof der Maegden*.

**Vincent (A. et G.)** Recherches sur des ravinements artificiels de l'époque anté-romaine. (Ztschr. f. Ethnol., Berlin, 1910, xlii, 381-389, 14 fgs.) Treats of *ravinements*, groups of ditches in various parts of Belgium, dating from pre-Roman times, and having, according to M. V., nothing to do with fortifications, but being connected with religious rites and ceremonies, the only thing that will account for their arbitrary character, etc.

— Künstliche Gräbensysteme aus vorrömischer Zeit in Nordwesteuropa. (Globus, Brnschw., 1910, xcvi, 181-183, 8 fgs.) Describes pre-Roman systems of dikes and ditches particularly in the forest of Soignes (east of Brussels), in Hainault, Liège, in the Ardennes, in the Eifel country, in Luxembourg, and in German Lorraine. They are probably of some religious significance. Same data as previous article.

- Vinson (J.)** Quelques données anthropologiques sur la linguistique basque. (Bull. Soc. d'Anthr. de Paris, 1910, vi<sup>e</sup> s., I, 150-152.) Discusses the names of the months and relationship names and their significations in the Basque language. According to V., the Basques counted formerly 6 seasons of 2 months each. Waters, sowing, cold, leaves, heat, harvest. The old Basque year ended in September. The etymologies of certain relationship-names lead V. to conclude that the Basque family was polyandrous of a collective order with maternal filiation. But the etymologizing of Basque words is still too hazardous for many such arguments.
- Viré (A.)** Ossuaire gaulois de Lacave, Lot. (Ibid., 73-75.) Brief account of a Gaulish ossuary (mélange of human bones, fragments of pottery, etc.) belonging to the end of the period of Gallic independence. The remains are perhaps to be attributed to the defenders of Uxellodunum (Puy d'Issolu, only 15 km. from the cave-burial in question).
- Volkov (T.)** Rapport sur les sciences anthropologiques en Russie. (Ibid., 396-400.) Notes on anthropology in Russia. In 1887 Bogdanov founded the Anthropological Section of the Society of Friends of the Natural Sciences and published his work on the *kurgans* of Moscow. His pupil Anutchin became Professor of Anthropology in the University of Moscow in 1884; in 1888 the Russian Anthropological Society was founded, also a chair of Geography and Ethnography at St Petersburg; in 1900 the Russian Anthropological Society began the publication of the *Russian Anthropological Journal*, in which have appeared many valuable anatomical, anthropometrical, ethnographic and ethnological monographs; others have been published in the *Proceedings* (and, since 1905, in the *Yearbooks* of the Anthropological Society of St Petersburg; others till in the *Works* of the new Anthropological Society, founded at St Petersburg in 1893, particularly the anatomical monographs, of Tarenetzky, etc. At present courses in anthropology exist only at Moscow, St Petersburg and Kharkov. Besides those at Moscow and St Petersburg, the Museums of Minusinsk, Kiev, Odessa, Tiflis, Poltava, etc., deserve mention.
- Wace (A. J. B.)** A modern Greek festival at Koroni in Messenia. (Ann. Arch. & Anthropol., Univ. of Liverpool, 1910, III, 22-25, 1 pl.) Treats of relics, church and festival. Of the *ikons*, "two are Christian, but they are graven images (crucifix and Madonna with Child) which the orthodox church should ban; the other two (a Hellenistic terra-cotta figurine; and a bronze Greek weight of the 4th or 3rd century B.C.) are frankly pagan." The *ikons* were found in an old cistern as the result of the dream of an old woman in 1896.
- Waldeyer (W.)** L'anthropologie en Allemagne. (Bull. Soc. d'Anthr. de Paris, 1910, vi<sup>e</sup> s., I, 337-340.) Brief report (in German) on the condition of anthropology in Germany. German Anthropological Society, Berlin Anthropological Society, progress of Museums (the collections of crania in Berlin, e. g., number some 12,000 specimens), periodicals (the newest is *Mannus*) devoted to prehistory. Dr W. thinks that what Germany most needs is regular anthropological chairs at the Universities.
- Weber (H.)** Die Stordorfer Volkslieder. Der Liederschatz eines Vogelsberger Dorfes. Gesammelt in den Jahren 1907-1909. (Hess. Bl. f. Volksk., Lpzg., 1910, IX, 1-225.) Gives texts and music of 177 folksongs (historical songs 1-12, war-songs and soldiers' songs 13-22, songs of professions and occupations 23-32, ballad-like songs 33-55, love-songs 56-134, "Schürzlieder" and travel-songs 135-141, marriage and cloister songs 142-147, miscellaneous songs 148-152, jest and riddle songs, 153-161, "Triller" 162-177) constituting the folk-achievement in this field of the village of Stordorf in Vogelsberg, all obtained orally,—they represent a period of about 30 years. The material is rich and manifold.
- Wehrhan (K.)** Die Pferdesegnung auf dem Laurenziberge bei Gau-Algesheim im Rheingau und rheingauische Wachs-votive. (Globus, Brnschw., 1910, xcvi, 133-136, 3 fgs.) Treats of the blessing of horses, the procession and festival connected therewith at the village of Laurenziberg, during the week previous to and including St



Lawrence Sunday. The ceremonial of blessing these animals probably arose as the result of some terrible plague such, e. g., as occurred shortly after the Thirty Years' War. The important day is the Sunday nearest the 10th of August. Waxvotive-gifts of horses and other animals are described and figured.

— Die Kapelle St Amorsbrunn bei Amorbach im Odenwalde. Ein Beitrag zur Quellenverehrung und Votivforschung. (Ibid., 282-285, 3 fgs.) Treats of the chapel of St Amorsbrunn at Amorbach, once the seat of a famous Benedictine Abbey,—earlier known as *Thorbrunn*, etc. The votive offerings preserved in the chapel include wax-figures as large as new-born children, the shrine being reputed helpful for women's troubles and diseases.

Weinitz (F.) Die lappische Zaubertrommel in Meiningen. (Z. f. Ethnol., Berlin, 1910, XLII, 1-14, 4 fgs., 1 pl.) Treats of a Lapp shaman's drum in the collection of the Henneburg Archeological society at Meiningen, with discussion of the shaman and his art among the heathen Lapps (the mountain Lapps are thought to be the cleverest "sorcerers"). The drum is used to help out the shaman in his "magic," "prophesying," etc., and also for the purposes of excitation by drumming, "sending into sleep," etc. A real *noiad* or shaman must have been born with "teeth in his mouth." The Meiningen drum is not unique. The 40 figures upon the skin are listed on page 11 and the Lapp drums in other collections, to the number of 54 noted (p. 11). In the "Linnaeus-Portrait" book of Tullberg, published in connection with the Linnaeus celebration in 1907, is a picture of the great naturalist in Lapp costume, with a shaman's drum; and in a Ms. in the Tibetan collection of the Royal Library in Berlin, is a picture of two Bon-priests, one of whom holds a shaman's drum,—the Bon-religion is pre-Buddhistic.

Weinreich (O.) Wunderseltzame Recept. (Hess. Bl. f. Volksk., Lpzg., 1910, IX, 126-138.) Gives numerous examples of facetious and jesting charms and incantations, sometimes quite vulgar in part, from the facetiae, jest-books, preceptorial, anecdote-collections, sermon-books, etc., of the 16th and 17th centuries and later. An addition to the material in Oesterley.

— Ein bewährter Feuersegen. (Ibid., 139-142.) Gives text of "Ein bewährter christlicher Feuer-Sege," published at Cologne in 1733, with notes on the language, variants, etc., of the fire-charm."

Westropp (T. J.) A folk-lore survey of County Clare. (Folk-Lore, Lond., 1910, XXI, 180-199, 338-349, 2 pl.) Treats of place-names and legends of places, banshees (pp. 186-191), the death-coach, fairies and fairy forts and mounds (pp. 194-199), will-o'-the-wisps and corpse-lights, underground folk, water-spirits and mer-folk, ghosts and haunted houses (pp. 343-349).

White (G. E.) Religious uses of food in Turkey (Hartf. Sem. Rec., Hartf., Conn., 1910, XX, 97-102.) The sacrifice is offered, and the food afterwards eaten by the people. Sacrificial meal, "soul food" at death, heathen relics in the Christianity of the Eastern Church, St George, etc.

Wiazemsky (—) Les slaves orientaux. (Bull. Soc. d'Anthr. de Paris, 1909, v<sup>e</sup> S., x, 273-296.) Résumés the author's anthropometric studies of students of Russian (3,290 m., 318 f.), Servian (4,260 m., 454 f.) and Bulgarian (1,080 m., 1,098 f.) gymnasia, between the ages of 10½ and 18½ years. The material seems to be the same as that earlier published by Prince W.

Williams (H.) Revolution and language. (Oxf. & Cambr. Rev., Lond., 1910, No. 9, 49-67.) Shows that in Russia "to a large extent during the past two years linguistic development has gone in the direction of making words used hitherto exclusively by the intelligentsia the property of the masses of the people: Constitution, Respublika (once folk-etymologized as Ryezsh-publiku, "cut the public to pieces"), *svoboda* (liberty), "home-rule" (Russianized phonetically, and many parliamentary and political terms, names of political parties, *majorist*, *minorist*, quite a number derived from English, others from German and French; words for labor-troubles; *hooligan* (naturalized and "in much more common use than it is in English"); newly-coined terms like *massorka* (mass-meeting), *massovik* (one who attends a mass-meeting), etc.; also abusive words and expressions, etc. The Russian language has recently had "a sudden enrichment."

which argues well for the birth of a new form of European culture.

**Wimmer (J.)** *Italiens Adriaküste in ihrer geschichtlichen Bedeutung.* (Globus, Brnshwg., 1910, xcvii, 136-142.) Treats of the historical significance of the Adriatic coast of the Italian peninsula, the development of the settlements in this region (Spina, Adria, Aquileia, Ravenna, Venice, Rimini, Pesaro, Sinigaglia, Ancona, Sipontum, Salapia, Barletta, Trani, Bari, Brindisi, Otranto, etc.) and their decay in many cases.

**Wutke (K.)** *Schlafen in der Bedeutung von Verrücktsein.* (Mitt. d. sch. les. Ges. f. Volsk., Breslau, 1909, xi, 214-215.) Notes the use in the 16th century of *schlafen* (sleep) in the sense of "to be crazy." Grimm's *Dictionary* has only "die schlafende Sucht."

**Zaborowski (S.)** *Hellènes barbares et Gréco-Pélages civilisés.* (R. de l'Éc. d'Anthr. de Paris, 1910, xx, 229-242.) According to Z., the Hellenization of Greece occurred irregularly and slowly, at least up to the time of the Dorians, who were "the pure, genuine Hellenes." Before the arrival of the Hellenes some influence of the brilliant civilization of Crete had been felt on the continent. In the time of Herodotus, even, Pelasgi (non-Aryan aborigines) still survived in parts of Greece. The mass of the Ionians "was formed of Pelasgi Hellenized by a warlike aristocracy"; the Athenians were largely Pelasgian. If Athens had not preserved it, Cretan civilization would have entirely disappeared under the *régime* of the rude, barbarian Dorians, who did not differ from the proto-Aryans, and whose mind was typified by the meager culture-ideals of the Spartans. The physical type of the barbarous Hellenes, if preserved anywhere, is to be found in the Peloponnesus.

— *L'origine des Lapons d'après leur langue.* (Bull. Soc. d' Anthr. de Paris, 1909, v<sup>e</sup> s., x, 211-214.) Holds that the Lapps are not to be too closely allied with the Samoyeds, that their presence in Sweden in the neolithic period is not yet proved (such brachycephaly as is there noted is not Lappanoid), and that the primitive home of the Lapps was south of Finland, where they underwent some Lithuanian influence. See Nippgen (J.).

**Ziegler (H.)** *Die deutschen Volksnamen der Pflanzen und die Verwandtschaft und Vermischung der deutschen Volkstämme.* (Z. d. V. f. Volksk., Berlin, 1910, xx, 18-35.) Treats of German popular names of plants in connection with the relationship and intermingling of German peoples. Z. has studied these names in 9 localities, and lists are given (pp. 30-35) of "village-names" and those known to wider territories. The distribution of plant-names affords information as to "colonization" and the ethnical composition of folk-groups, the exact origins of particular groups, folk-migrations (local and recent) and adds to the criteria of resemblance and distinction.

**Zimmern (A. E.)** *Was Greek civilization based on slave labor?* (Sociol. Rev., Lond., 1909, ii, 1-19.) Z. argues that while the Greeks had slaves, "the conditions which are the natural results of a system of slave labor did not exist in Greece; in other words, the Greek city-state was not a slave state." In Greece apprentice-slavery predominated over chattel-slavery.

**Zuidema (W.)** *Amsterdamer Häusersagen.* (Z. d. Ver. f. Volksk., Berlin, 1910, xxi, 72-73.) Gives 8 brief house-tales from Amsterdam: The house with the (six) heads; The house with the three heads; The house with the golden chain; The inerascable blood-sign; The Atlas statue on the palace; The flies bring it (murder) to light; The weepers' tower; The picture of the beggar who became rich. There is evidently much interesting folk-lore connected with house-signs and the like.

#### AFRICA.

**Ankermann (B.)** *Bericht über eine ethnographische Forschungsreise ins Grasland von Kamerun.* (Z. f. Ethnol., Berlin, 1910, xlii, 289-310, 15 fgs.) Gives results of journey of author and wife through the grass-land of the Cameroons in 1907-1909 particularly Bali. Physical characters (av. 1,750 mm.; women small-statured; darker and lighter types; reddish tone also), character and intellect (lying; tales, legends, and riddles numerous; A. collected 300 tales in Bali, chiefly animal-stories in which the dwarf-antelope is the clever beast, the silly ones being the leopard and elephant; the heroes of

the myths play no rôle in religious festivals and have no cult; cult of spirits of dead; festivals public and private), houses (type with square foundation and pyramid or cupola roof; "men's house," "women's house," chief's house, etc.), villages and towns (Fumban ca. 18,000, Bail 8,000 inhabitants), market-place (center of village), chief and his power, daily life, art and industry (pottery; cooking-pots, etc., made by women, pipes by men; wood-carving,—door-posts, bowls, seats, masks, drums, etc.; stone animal-figures on floor of house; basketry; iron-working still flourishing; bronze-casting in two places Bamum and Bagam only,—ends of drinking-horns a specialty at Bamum), etc. The grass-land is culturally as well as linguistically a transition-area (West Africa, the Sudan, and East Africa).

**Arnett (E. J.)** A Hausa chronicle. (J. Afric. Soc., Lond., 1910, ix, 161-167.) Translation from a Ms. of considerable interest, known in the Hausa country as *Daura Makas Sariki*, containing the legend of Daura (the Hausa belief as to the origin of their race), which is of considerable antiquity. A list of 41 Amirs of Katsina (1456-1902 A.D.) is given, besides the origin-legend.

**Astley (H. J. D.)** A sacred spring and tree at Hamman R'Irha, Algeria. (Man, Lond., 1910, x, 122-123.) At this sacred pool are performed ritual acts and ablutions, and strips of cloth torn from clothing are hung on every branch of one of the trees; around the pool are pots and sherds (offerings originally). The presiding genius is the spirit of a *marabout*, who died a few generations ago. Hamman R'Irha is the Roman watering place of ancient times, *Aquae Calidae*.

**Atgier (E.)** Les Touareg à Paris. (Bull. Soc. d'Anthr. de Paris, 1909, v° s., x, 222-243.) Ethnographical, ethnological, anthropological, and anthropometric data concerning the "Tuareg" on exhibition in Paris. Habitat, dwellings (camel-hair tent), exercise (imitation caravan, make-believe fight, dances), dress and ornament, weapons, dromedary and harness, etc., food and drink. Arabs of S. Algeria (Uled-Nails), negroes of Timbuctoo, Chamba, Tuareg, Negritized Tuareg and Negro-Tuareg are repre-

sented in these "Tuareg." The anthropometric measurements are given for one Chamba, one Tuareg, 3 Negritized Tuareg, 2 Negro-Tuaregs, all of whom except the second are dolichocephalic or sub-dolichocephalic. The Berbers or Tuareg (here much mixed with negro blood) are, according to Dr A. "the Aryans of Africa," of like origin with those of Europe.

**Avelot (R.)** Le pays d'origine des Pahouins et des Ba-Kalai. (Ibid., 61-66.) Capt. A. seeks to show that the Pahouins (originally in some region near the Upper Nile) were driven thence by Bantus, driving before them in their migration the Ba-Kalai into the valley of the Ogowe. The Ba-Kalai in question were descendants of the Ba-Kalai driven out of their country by the A-zande. According to Capt. A. the Pahouins, anthropologically and ethnographically, but not linguistically, belong with the Monbuddo-group.

**Bieber (F. J.)** Durch Südatiopien zum Nil. (Globus, Brnschw., 1910, xcvi, 69-74, 85-90, 15 fgs.) Account of trip through southern Ethiopia to the Nile in 1909, with notes on the native tribes and peoples, Harar, the metropolis of the Mohammedan eastern Galla country, Adis Ababa with its cave-dwellings, rock church of Eka Michael, etc., the Emperor Menilik, etc.

— Das Land Kaffa und seine Bewohner: Beiträge zur Ethnographie Nordost-Afrikas. (R. d. Ét. Ethnogr. et Sociol., Paris, 1909, ii, 225-249.) Treats of names of country, people, tribes, names of neighboring tribes and names given by them (the people are *Kafficho*, "those of Kaffa"); situation, boundaries and divisions of the country, and lists of these; divisions of the people (primitive inhabitants, not very numerous: Mandsho, She, Najo; later immigrants: the Gongga or Kafficho, the Amaro and the Nagado; smaller divisions; castes; foreigners); mental character, etc. (sense of sight very well developed, smell and hearing well developed, touch little developed, taste spoiled by excessive use of red pepper and tobacco-smoking; memory good, imagination little developed; very expressive of feelings, etc.; proud; loyal; industrious); population (about 500,000); settlements, villages, towns, etc. oldest town in Kaffa was founded ca. 1400-1435 A. D.).



- Blackman** (A. M.) Some Egyptian and Nubian notes. (Man, Lond., 1910, x, 25-29, 7 figs.) Notes on famous tombs (miracle of the appearance of the Sheik Dakrûri in his tomb at Behnasa; tomb of the 7 maidens; tomb of Abu Samraq, etc.), superstitions about twins (become cats at night), barrenness amulets and cures (hair from back of neck of hyena; blood spilling), fox as birth-amulet, hoopoe heart eaten raw to make one a clever scribe, bridal and wedding customs, stone-circles with offerings (sick people sleep inside the circle), circumcision rags hung up in Sheik's tomb at Qurna, near Luxor, other famous tombs, charms, and amulets, door-plates to insure bread, etc.
- Bloch** (A.) Présentation de portraits de jeunes nègresses pour faire voir la forme particulière de l'auréole de la mamelle. (Bull. Soc. d'Anthr. de Paris, 1909, v<sup>e</sup> S., x, 141-142.) Treats of the convex projection of the mammellar aureola in young negresses as evidenced in portraits from Dakar. This convex form occurs also among natives of New Guinea, the Caroline Is., etc., and has been found among Sicilian Italians and Spaniards,—Bloch suggests negro admixture. The convex aureola occurs particularly at the age of 12-16 years.
- Boone** (C. C.) Some African customs and superstitions. II. On the Congo. (So. Wkmm., Hampton, Va., 1910, xxxix, 625-627.) Notes on prevalence of "don't" (*bika*), methods and words of salutation and greeting, rarity of association of men and women together, family-customs, wife-getting, and marriage.
- von Boxberger** (L.) Wandertage auf Mafia. (Globus, Brnschw., 1910, xcvi, 197-205, 8 figs., map.) Treats of the island of Mafia (visited by Dr v. B. in 1909) and its minor islands off the coast of German E. Africa, its people, etc. On the island of Djuani are the ruins of Kua, a settlement founded about 1000 A. D. by Asiatic colonists from Shiras, and for a long time capital of the Mafia group. The attack of the Sakalavas caused its abandonment in the beginning of the 19th century. On Mafia there are as yet only 3 European planters. See also Dr O. Baumann's *Die Insel Mafia und ihre Kleinen Nachbarinseln* (Leipzig, 1896).
- Brandenburg** (E.) Anthropologisches aus Tripoli. (Z. f. Ethnol., Berlin, 1910, XLII, 148-150, 1 fig.) Gives color of eyes and hair of 43 Tripolitan Arabs of all classes (from city and oasis) between the ages of 10 and 50 (male 35, female 8),—only women of the lowest and worst classes could be observed,—who had not dark-brown eyes and at the same time black hair. Actual count made them 8.5 % of all Arabs seen. Also notes on two beggar-dwarfs (man 37 years old, girl 14), said to belong to a village in the "Jebel" beyond Tripoli. The man measured 109 and the girl 96 cm., and both were in good health.
- Bericht aus Tripoli. (Ibid., 578-580, 1 fig.) Describes a cripple (9 yrs. old), son of an Arab peasant of Chidua, said to have been born so,—his mother was frightened at seeing a cow give birth to a crippled calf. The child (normal in health and intelligence) goes on all fours.
- Bright** (R. G. T.) An exploration in Central Equatorial Africa. (J. Afric. Soc., Lond., 1910, ix, 224-232, 2 pl.) Treats of the work of the British section of the Uganda-Congo Boundary Commission in the western frontier districts of the Uganda Protectorate in 1907-1908. Contains notes on "dug-outs," Toro war-dance, Bavira women, the Bahima tribe, etc.
- Broad** (W. H.) and **Paterson** (—). Report on a Nigerian skull. (Ann. Arch. & Anthropol., Univ. of Liverpool, 1910, III, 71-72.) Description and measurements (ceph. ind. 69.7., cap. 1275 c.c.) of young adult male cranium of negroid character.
- Brown** (W. H.) Circumcision among the Bageshu, a tribe on the N. W. limits of Mount Elgon, Uganda Protectorate. (Man., Lond., 1910, x, 105-106, 1 fig.) Describes operation as observed at Mbale, in July, 1909, on young men about 18 years old, the accompanying dances, etc.,—"the women look on and take part in the dances."
- Brutzer** (E.) Tierfabeln der Kamba. (A. f. Anthropol. Brnschw., 1910, N. F., ix, 23-42.) German texts only of 18 animal-tales of the Kamba, of British East Africa: Hen and guinea-hen; Hare, hyena, and lion; Hyena, lion, and hare; Leopard, antelope, and hare; Hare and all the animals; Stork and frog; Man and woman hyena; Hyena; The wild-cat Kituli and the related

- wild-cat Ikandzanga; The leopard child and the antelope child; The *júaa* (a species of bird); The antelope; The hawk and the tortoise; The *ngaka* bird; The chameleon and the *tsyotoloka*; The dog-ape and the bee; The dog-ape and the woman; The hawk and the hen. The large animals (elephant, lion, leopard, rhinoceros, hyena) represent force and might, and opposed to them are the wild-cat, antelope, gazelle, monkey, hare, etc. The hare and hyena are favorite figures in these stories,—they typify two marked characteristics of the Kamba, cunning and greediness. The hare is the embodiment of cunning and slyness. The chameleon represents truth, but, on account of his slowness, too late.
- Burns** (F. M.) Trial by ordeal among the Bantu-Kavirondo. (Anthropos, St Gabriel-Mödling, 1910, v, 808.) Note on poisoned-beer ordeal for settling cases of homicide (the only manner of its use now prevalent) among the Bantu-Kavirondo.
- de Calonne Beaufaict** (A.) Zoolâtrie et Totémisme chez les peuplades septentrionales du Congo-Belge. (R. d. Ét. Ethnogr. et Sociol., Paris, 1909, II, 193-195.) Notes on zoology and totemism among the Asande, Mangbetu, Mogbwandi, Mabinza, Banggala, Ababua, etc., of the Belgian Congo. Both collective and individual "protectors" occur; also tabus, zoolatric rites of a positive nature, etc.
- Cayzac** (P.) La religion des Kikuyu, Afrique Orientale. (Anthropos, St Gabriel-Mödling, 1910, v, 309-314.) Treats of ideas of God (Ngaï, Molungu, master of all; two sorts *black* and *white*), spirits (*ngoma*, "those who sleep"; the dead to whom all private ills are attributed), origin of human race (boy and girl had three sons, from whom are descended the Kikuyu and Kamba, the Mami, and the Ndorobo), morality and *sin owiki*, "sin," =violation of law, custom, ceremony, rite, etc.), ethnic mutilations (circumcision of boys and girls; removal of incisor), animals (certain ones, carnivora in general have relations with the spirits; animal tabus), shamanism (the *mogo* is priest, doctor, fortune-teller, etc.). No totemism, or at least only its germs or traces of it. Some of the arguments and answers of the natives are given.
- Chisholm** (J. A.) Notes on the manners and customs of the Winamwanga and Wuva. (J. Afric. Soc., Lond., 1910, ix, 360-387.) Treats of origin legend (great man, named Musyani, culture-hen, from Wisa country), houses and villages, food, activities; religious ideas: God (*Leza*, probably "nurse," "food-giver"), thunder and lightning ("God coming down to earth"), soul-lore, sacrifices (none made to God; priest and family sacrifices to spirits of chiefs and ancestors), offerings of first fruits to spirits, specimen of prayer to spirits (pp. 366-367), witchcraft (poisonous medicines) and its punishment (burnt after ordeal), divination (examples), poison ordeal, charms (received from "doctor"), fetishism, sickness (chiefly due to spirits and witchcraft) and treatment, death and burial (pp. 377-380), initiation ceremony (no rites for males at puberty; seclusion of girls), marriage, family relationships (traces of totemism in family names), superstitions (pp. 384-387), rights of property, etc.
- Claus** (Dr) u. **Meinhof** (K.) Die Wangómwia. (Z. f. Ethnol., Berlin, 1910, XLII, 489-497, 1 fig.) Pages 489-494 contain ethnological notes (houses, clothing and ornament; circumcision, both sexes; death and burial; physical characters) and a vocabulary of 90 words of the language of the Wangómwia of the Ungómwia region of the Ugogo plateau; pages 494-497 notes on the vocabulary by K. Meinhof, pointing out Bantu loan-words (?) and making comparisons with M.'s Mbulunge and Mbugu vocabularies. M. finds the Wangómwia language to be "Hamitic."
- Cole** (W. E. R.) African rain-making chief, the Gondokoro district, White Nile, Uganda. (Man, Lond., 1910, x, 90-92.) Describes "rain-making" as observed by the author among the Bari, Luluba, Lokoïya, Latuka, etc. The best-known "rain-maker" is perhaps Bombo, the paramount chief of the Bari; others are Rualla of the Luluba, Lummelun of the Lokoïya, and Lukunero of the Latuka. Unless it carries with it the chieftainship, the post of "rain-maker" is very precarious.
- Collins** (G. N.) A primitive gyroscope in Liberia. (Nat. Geogr. Mag., Wash., 1910, XXX, 531-535, 3 figs.) Describes a gyroscope toy in use among the Golahs,— "certain members of this

primitive tribe have developed a very remarkable skill in manipulating this top-like toy, which they keep spinning for any length of time in midair merely by whipping it." The toy is made from the hard-shelled spherical fruit of a species of *Balsamocitrus*.

**Conditions in Liberia.** (Ibid., 729-741, 9 fgs.) Notes from the Report of the U. S. Commissioners to Liberia, Messrs R. P. Falkner, G. Sale and E. J. Scott. There are no revolutions. Liberia is not bankrupt, nor a failure in self-government. The Liberians have advanced, not retrograded in civilization. See Forbes (E. A.).

**Crahmer (W.)** Zur Frage der Entstehung der "Beninkunst." (Globus, Brnschw., 1910, xcvi, 78-79, 1 fg.) Argues for Hindu Virathadra pictures as the suggestion *motif* for the Benin bronze plates (on p. 78 is represented one of these from Bandora in Thana, Bombay). C. believes the relations between Africa and Asia to be very ancient, the eastern coast of the dark continent having been the gateway for Asiatic influences in prehistoric times. Later influences such as those found on the Guinea coast, seem to have started from the west coast directly, which they must have reached by sea. There is much evidence of influences from India in that region.

**Daniel (F.)** Étude sur les Soninkés ou Sarakolés. (Anthropos, St Gabriel-Mödling, 1910, v, 27-49.) Treats of the Soninkés (*Sarakolé* in Soninké means "white man") a Mandé people of the Senegal, etc. Religion (all Moslems, chiefly of the Tidjania sect, a few of the Kadria), language (Mandé dialect; a few speak and write folk-Arabic), social organization (*fankamon*, ruling and rich class; plebs), family (polygamy; patria potestas), marriage, birth, circumcision and excision, death, funeral, succession, personal names (generally Arab or taken from the Koran), salutations, totemism (*tunna*), tattooing (girls tattooed at 12-14), clothing and ornament, food, tobacco (snuff only), villages and houses ("men's house"), names of villages, agriculture, industries, and arts (cotton; dying; pottery by wives of smiths; blacksmith), dance and music (xylophone only real musical instrument), trade (marked aptitude), etc. At pages 45-49 are given French versions

of 10 brief animal tales: Lion, hyena and hare; hyena and iguana; elephant, hippopotamus and hare; fox and cock; mouse and cat; eagle and sparrow; *naja* (serpent) and the king of the toads; crow and snipe; lion and hare; sparrow caught in trap.

**Dayrell (E.)** Some "Nisibidi" signs. (Man, Lond., 1910, x, 113-114, 1 pl.) Lists with figures and explanations 41 *nisibidi* signs collected by the author in Southern Nigeria; also a short story written in *nisibidi*, with translation. See on *nisibidi* the *Jour. R. Anthropol. Inst.*, xxxix, 209.

**Deyrolle (—)** Les Haouanet de Tunisie (Bull. Soc. d'Anthr. de Paris, 1909, v<sup>e</sup> s., x, 155-170, 5 fgs.) Treats of recent investigations (particularly those of the author since 1904) of the *haouanet* or cliff-tombs in Tunisia, at Kalaâ-es-Snam, etc. At Kalaâ-es-Snam dolmens and *haouanet* occur together. Dr Carton's theory of Punic origin and Dr Bertholon's ascription to the Aegeans of the *haouanet* both find support, according to Dr D. Other Asiatic (Asia Minor, etc.) and European analogies are pointed out. Dr D. suggests an ancient Syrian origin for these *haouanet*.

**Dickerson (M. C.)** In the heart of Africa. The first published account of the Museum's Congo Expedition. (Amer. Museum, J., N. Y., 1910, x, 147-170, 30 fgs., map.) Treats of expedition of H. Lang and J. Chapin now in Upper Congo region (reached Africa in the end of June, 1909). Contains some notes on places visited. The illustrations (photographed by Mr Lang) include bartering-scene, tom-tom "telegraph," fruit-stone spinning game, cannibal chief, etc.

**Die Gebiete im Norden von Wadai.** (Globus, Brnschw., 1910, xcvi, 189-190.) Résumés Lieut. J. Ferrandi's account of Ennedi and Mortcha in *L'Afrique Française* for January and February, 1910; the nomadic Nakasa, the cattle-breeding Mahamids, etc., are briefly described.

**Die innerpolitischen Verhältnisse Abessinien.** (Ibid., 1910, xcvi, 141-143.) Cites from a letter of Mgr. Jarousseau in the *Missions Catholiques* for July 1, 1910, an account of the *coup d'état* of March 21, by which Jeassu was declared Menelik's successor and the power of the Empress Taitu



- shown, thus favoring the "Young Abyssinian" party.
- Die Wasiba.** (Ibid., 77-79.) Résumés data in H. Rehse's *Kiziba, Land und Leute* (Stuttgart, 1910, pp. xi, 394). Royal family and other groups, foods tabus, houses, deformations and mutilations of body, hunting, cattle-breeding (chiefly for milk), banana-beer, tobacco (king must not smoke a pipe), pottery-making (occupation of men), divorce, priesthood (only spirits have priests, not deity), kissing (not practiced by adults; mother kisses infant) supreme being (creator of men and cattle), time-reckoning, counting of cattle, etc.
- Dufays (F.)** Lied und Gesang bei Brautwerbung und Hochzeit in Mulera-Ruanda. (Anthropos, St Gabriel-Mödling IV, 1909, 847-878, 1 fig., 4 pl.) Describes in detail (at work, at the family-table, asking in marriage, giving consent, a sacrifice, preparation for the wedding, departure for the wedding, the wedding and after) wooing and wedding among the Ruanda, of Mulera, German East Africa, with native text and translations of all the songs, etc., used in connection therewith.
- F. (B.)** Torday's Reisen im südlichen Kongobecken. (Globus, Brnshwg., 1910, xcvi, 130.) Brief résumé of E. Torday's account, in the *Geographical Journal* for July 1910 (pp. 26-53) of his travels (1907-1909) in the southern Kongo country, with notes on the native tribes, etc. (Bushongo, and the pygmyoid people dwelling with them; Badjok, Bankutu, Betetela, Bambala, Bapende, Bashite, etc.).
- Kordofan. (Ibid., 1910, xcvi, 224-225.) Résumés briefly article of Gov. Watkins' Lloyd in the *Geographical Journal* for March, 1910. The population of Kordofan consists of Arabs and Nubas (negroes), who have withdrawn to the rocky hill-country of the south. The Nuba religion is fetishism.
- Fischer (E.)** Le peuple des "Bastards" de Rehoboth, Afrique sud-occidentale allemande. (R. de l'Éc. d'Anthr. de Paris, 1910, xx, 137-146, 4 figs.) Translated by J. Nippesen from Prof. F.'s article in *Die Umschau* (Berlin), 1909, xiii, 1047-1051. The "Bastards" are the result of the mixture of white (Dutch) men and Hottentot women, "a type in process of formation. Physically and intellectually as well, they are *métis*."
- Prof. F. thinks that through proper education and instruction they may become an industrious and useful class of the population. He is violently opposed to miscegenation. See Giuffrida-Ruggeri (V.).
- Flamand (G. B. M.) et Laquière (E.)** Idoles (pierres roulées à tête de chouette du Sahara central, Tassili des Azdjer. (Bull. Soc. d'Anthr. de Paris, 1909, v<sup>e</sup> S., x, 179-197, 10 figs.) Treats in detail of 6 "owl-headed" stone idols discovered in 1905 by Capt. Touchard, 10 or 12 kilom. s. w. of Tebälbalet in the Djanet region of the Central Sahara. These megaliths are from 24 to 37 cm. high, with a maximum diameter of 20 cm. The human face outlined at the top is of the "owl-head" variety,—no mouth, lips, or chin indicated. Sex is not clearly indicated. The *patina* on the idols suggests that they are older than the prehistoric and Libyo-Berber inscribed stones. These idols were possibly funerary stones with some religious significance.
- Forbes (E. A.)** Notes on the only American colony in the world. (Nat. Geogr. Mag., Wash., 1910, xxi, 719-729, 14 figs.) Points out how "American" some things are in Liberia. The houses are built "in the styles of the Southern States," and they are equipped from the United States. There is "no real difference between the people of Monrovia and those of the same race in the United States," and "even their shortcomings are homelike." The "American saloon" and the "negro dive" seem absent. Liberia is not a failure in self-government.
- Fritsch (G.)** Über vernachlässigte Mumien Schädel des alten Reiches in Ägypten. (Z. f. Ethnol., Berlin, 1910, xlii, 318-320.) Calls attention to the need for investigation of the skeletal remains of the lower classes of the ancient Egyptian population. As judged by fragmentary, neglected skulls from Sakkara, this element belonged to the "gross type." In Egypt, as well as elsewhere (e. g. Japan), "fine" and "gross" types are to be distinguished. F. questions the conception of Hamites held in certain quarters, which attributes to those peoples the origin of the Semites. According to F. the Nubians are Negroid and distinct from the Berbers.
- Frobenius (L.)** Ethnologische Ergeb-

nisse der zweiten Reiseperiode der Deutschen Innerafrikanischen Forschungsexpedition. (Ibid., 1909, xli, 759-783, 11 fgs.) *Résumés* results of the Central African expedition of 1908-1909. The northern Niger region (Timbuctoo) was not first founded in the 12th century, an older native town underlies the newer Mohammedan one; also an earlier pre-Gana empire of native origin; the so-called "white" rulers of Gana were Fulas; the shamanism of this region is important; the graves of the mountain-population deserve special study, the tumuli, architecture, etc., the bronze finds here, resemble the famous ones of Benin; the older Sudan-culture (not destroyed and mutilated altogether as has been generally believed, but proportionately little annihilated or substituted); culture-area of the Mande plateau (represents the institution of castes; nobles; subjects,—peasants, workers, subjected tribes; bards and singers; the old inhabitants, iron-workers, etc., the controllers, etc., of religion; slaves); culture-area of the Moasi-plateau (no bard-institution, court-song, or court-poetry; characteristic festivals in honor of the dead; sort of feudal *régime*); methods of bow-stringing (5 sorts in various parts of the continent); departures from usual type of Negritic culture (Asiatic influences in certain implements; different types of weaving, Mediterranean, Indian; house-architecture); myth of Atlantis (possibly due to some distorted account of the early culture of this region, belonging to certain Guinea negroes). F. suggests the former existence of an "Atlantic culture." Atlantis was not submerged by the Ocean, but the knowledge of this culture passed away from the minds of the Mediterranean civilized peoples.

**Garbutt** (H. W.) Native superstition and witchcraft in South Africa. (J. Roy. Anthr. Inst., Lond., 1909, xxxix, 530-558, 2 pl., 4 fgs.) Treats of witches and witchcraft, witch-doctors (male and female of various sorts), bone-throwers (sickness, lost property and food; minor and major bones; before going to war; readings of bones; names of bones; for theft, witchcraft, etc.), rain-making (witch-doctors not usually consulted; every tribe has its own protecting god, who

always has a medium through whom he speaks; spirits; girl-dancers) and rain-doctors (not confined to males; king is chief one), grave-doctors, necromancers or sorcerers, sacrifices (good and bad spirits), ordeals (castor-oil bean, boiling water, fire, etc.).

**Garstang** (J.) Preliminary note on an expedition to Meroë in Ethiopia. (Ann. Arch. & Anthropol., Univ. of Liverpool, 1910, iii, 57-70, 4 pl., 2 fgs.) Gives results of excavations, etc., during winter of 1909: Peripetal temple at Messawrat (plan), temple of Amon (kiosk, main building), sun temple, two smaller temples, the necropolis. The pottery and character of the Meroitic tombs was distinctive, peculiar, and entirely non-Egyptian.

**Giovannozzi** (U.) Gli oggetti etiopici della Accademia Etrusca di Cortona. (A. p. l'Antrop., Firenze, 1909, xxxix, 132-137, 1 fg.) Lists, with brief descriptions, 29 Ethiopian specimens (ornaments, weapons, implements, etc.). The most interesting object is a wooden mattock, figured on p. 136. Most of the specimens are probably from the Galla.

**Groom** (A. H.) The main characteristics of the "Inland" Igbirras in Kabba Province, Northern Nigeria. (J. Afric. Soc., Lond., 1910, ix, 176-183.) Treats of origin (said to have come from Panda or Romasha on the Benue), chief and rain-maker, marriage (infant-betrothal general; wife husband's property and domestic drudge), ceremonies at birth of child (twins not considered unlucky), circumcision (universal; performed when child is from 2 to 5 months old), death and mourning customs, burial, sacrifices (goats and fowls at all festivals, etc.), ancestor-worship universal, *Ihinegba* (one god, of hazy personality, beneficent and punishing evil by sickness), religion (largely "rain-worship"), *ju-ju* ("devil-cult"), ordeal (by passing quill through tongue; bending or breaking indicates guilt), games (dances, archery, sort of draught-game with stones), war and hunting (bow with poisoned arrows; hunting "medicine").

**Haarpaintner** (M.) Grammatik der Yaundesprache, Kamerun. (Anthropos, St. Gabriel-Mödling, 1909, iv, 919-930.) Pt. II. Treats of adverb, comparison (no real adjectival c.), preposition, verb and its classes (ex-

- ercises with native text and translation, pp. 926-928), yes and no, auxiliaries, etc. Numerous examples are given under the various sections.
- Hamberger** (A.) Nachtrag zu den religiösen Überlieferungen und Gebräuchen der Landschaft Mkulive, Deutsch-Ostafrika. (Ibid., 1910, v, 798-807.) Treats of the *mwawa*, *nanyawili* or *mama nduwi* (Wafipa *katai*) an incorporeal, pure-minded spirit, a sort of medium between man and God, that sometimes appears in human form (his commands are usually given through the mouths of persons "possessed"),—he also brings diseases (e. g. small-pox) upon man and is feared on that account; *wiwa* or ghosts, born of the bones of dead and decayed corpses (not the *mzimu* or soul); *kinkula* (a child whose upper teeth break through first; causes as much fear as a *kiwa*); *milembo dawa* (folk materia medica; medicine-bag; *dawa* or "medicine" and its employment, treatment of the sick, etc.).
- Hart-Davis** (M.) Trade signs in Christianborg, Gold Coast. (Man, Lond., 1910, x, 33, 1 pl.) Note, with figures of 12 signs of thin sheet tin, seemingly of recent origin, and representing the trade of the owner (saw, hammer, anvil, etc.). The hand, occurring in several, is possibly talismanic. Christianborg is a suburb of Accra, but "boasts its own king, its own fetish hut, and a fetish grove of somewhat sinister fame."
- Hatch** (J. E.) Some African customs and superstitions. I. In Rhodesia. (So. Wknn., Hampton, Va., 1910, xxxix, 624-625.) Notes on worship of ancestral spirit, *Mudzimu*, and on beer-drinking.
- Hofmeyer** (W.) Zur Geschichte und sozialen und politischen Gliederung der Shilluknegers. (Anthropos, St Gabriel-Mödling, 1909, v, 328-333.) Notes on the history, and political and social institutions of the Shilluk negroes. Origin-legend (descended from Urukus, a powerful chief on the river Giur in the Bahr-el-Gazal, whose eldest son Nyang migrated some 200 years ago); veneration of Nyang in numerous temples. The most important tribes, castes, etc., are the *Quared* (descendants of Nyang; the lowest class are the half-Arabs and descendants of the aborigines found in the land now occupied by the Shilluks), *Quamal* (descendants of those who came "from above,"—the legend of their falling down is given in Shilluk and German, p. 331), *Quadschal* (originating from the wonderful "land of silver"), *Ororo* (descendants of Dag; are in a manner high-priests); *Qua-okal* (descended from a relative of Nyang, but made ordinary Shilluk in consequence of crime against his house), etc. After Nyang's time the Shilluk country became a hereditary kingdom.
- Hollis** (A. C.) Taveta sayings and proverbs. (J. Afric. Soc., Lond., 1910, 255-266.) Gives 81 items with translations and explanatory notes. The Taveta in the Luma river region at the foot of Kilimanjaro, in the southern part of the British East Africa Protectorate, are a mixed Hamite-Bantu people, some 4000 in number, who have lived in their present habitat not more than 300 years. Sir H. Johnston says that they are a very pleasant people.
- von Hornbostel** (E. M.) Wanyamwezi-Gesänge. (Anthropos, St Gabriel-Mödling, 1909, iv, 1033-1052.) Continuation. Treats of melody, harmony, rhythm, time, etc.; opinions of Wanyamwezi music (various Europeans); also two educated natives from the coast. On pages 1050-1052 are notes to the texts by C. Mernhof. The texts contain many Suaheli words. Stanley termed the Wanyamwezi "by far the best singers on the African continent."
- Hrdlička** (A.) Note sur la variation morphologique des égyptiens depuis les temps préhistoriques ou prédynastiques. (Bull. Soc. d'Anthr. de Paris, 1909, v<sup>o</sup> S., x, 143-144.) Briefly résumé results of author's examination of 300 skulls and skeletons of the 12th dynasty (ca. 2000 B. C.), a series of skeletons of subsequent dynasties and 150 mummies, skeletons and skulls of the Copt period in the Great Oasis; likewise 100 male and 50 female skulls (with long bones), in the Cairo Medical Museum, of the predynastic period, a series of skulls from the 6th, 9th and 11-14th dynasties, besides some 20 Copt skulls of the 3rd century. In addition in the Great Oasis 155 adult men of the Egyptian type were measured, examined, and photographed. The present population of the Nile valley is "a mixed mass, a very unhomogeneous mixture of Egyptians, Arabs



and other Semites, Libyans, Nubians, negroes, and still other ethnic elements from Asia Minor and Europe," but in certain localities the ancient type of the valley (coinciding with the Egyptian type) can still be recognized, e. g., in the Great Oasis (Kharga). The pre-dynastic material shows that even then the population contained foreign elements. The tendency to brachycephalism noted as early as 6000 B. C., is explained by Dr H. as of slow growth and "due to the gradual infiltration of new ethnic elements (and perhaps other factors), but not to the displacement of one race by another."

**Huguet (J.)** Les *sofs* chez les Abadhites et notamment chez les Beni Mzab. (*L'Anthropologie*, Paris, 1910, **xxi**, 151-184, 313-319.) Historical and sociological notes on the *sofs* or groups for offensive or defensive union among the Abadhites, particularly the Beni Mzab of Algeria. The formation and evolution of the *sofs* and their participation in the great events in the Mzab before the French occupation, their activities since the annexation of the Mzab in 1882, are considered. The history of the *sofs* is in a sense the key to the history of the Mzab.

**Hurel (E.)** La trouvaille d'un couteau de pierre (préhistorique?) dans l'Afrique Orientale Allemande. (*Anthropos*, St. Gabriel-Mödling, 1910, **v**, 247-248, 1 fig.) Describes a stone knife (70 cm. long, weight 56 lbs.), made of the granite of the country, found imbedded in the soil of the *kibira* or sacred forest of the village (Mission of Ihangiro). This object is of ancient date.

**Hutter (Hptm.)** Im Gebiet der Etoschapfanne, Deutsch-Sudwestafrika. (*Globus*, Brnschw., 1910, **xviii**, 1-7, 24-30, 15 figs.) Contains (p. 30) notes on the natives of the Etosha region (in the west Bushmen, in the east mountain-Damara), musical instruments. In this region only one "painting" has been found (that of a hippopotamus near (Ghaub); but many tracks of animals cut in the rock.

**Hyde (W. W.)** A visit to the pyramids of Gizeh. Part I. (*Rec. of Past*, Wash., 1910, **ix**, 247-265, 10 figs.) Historical and descriptive notes. The pyramid (the form was "derived from the prehistoric funeral mound of earth transferred to stone"), was "merely the abode of the royal mummy, a tomb,

whose sepulchral chamber was hidden away in the interior." The characteristic of having 4 faces is the only one common to all Egyptian pyramids,— "in every other detail they show the most surprising variation of form and structure."

**Ishmael (G. C.)** The Babinza. (*Man*, Lond., 1910, **x**, 114-117.) Notes on the Babinza of the Belgian Congo, Likati-Itimbiri region: Physical characters (neither tall nor well-proportioned; women small and ill-shaped), tribal divisions (some 20 clans), villages and houses, food, occupations and industries (women cook, fetch wood, till fields, make pots; men hunt, fight, occasionally tend the children; dexterous canoe-men and hunters of monkeys), succession and inheritance, human sacrifices at chief's death, war (not only between clans, but between parts of same sub-clan), ordeal for murderer, condition of women (polygamy), child-birth, circumcision (males before 20), affection (great; father often plays with child), religion ("do not believe in a God, gods, or future state," but revere a spirit called *mumbo*).

— and **Kagwa (A.)** Old customs of the Baganda. (*Man*, Lond., 1910, **x**, 38-43.) Translates from Sir Apolo Kagwa's book of *Old Customs* items relating to law (fraud, ordeal by *datura* seed juice, bewitching, theft, adultery, debt, theft of food, witnessing sales, herdsman's offenses, etc., assaults and fighting, cattle-stealing, etc.), twins (dance and *kibululu* ceremony).

**Joyce (T. A.)** On a wooden portrait-statue from the Bushongo people of the Kasai district, Congo State. (*Ibid.*, 1-2, 1 pl.) Describes statue of Shamba Bolongongo, 93d (the present ruler is 121st) in the list of Bushongo kings "from the creation," a very wise man, many of whose sayings have been recorded. This statue is one of 4 portrait-figures in wood brought by Mr E. Torday from the Kasai country. It is important, since "the art of portraiture in the round, so far as Africa is concerned has usually been supposed to be confined to ancient Egypt."

— Note on the Pigment-blocks of the Bushongo, Kasai district, Belgian Congo. (*Ibid.*, 81-82, 1 pl., 1 fig.) Treats of the cakes or blocks of the *tukula* (rich crimson pigment) into

- which the Bushongo mould their dye-paste,—forms of animals, human heads, ornaments, etc. The pigment is used to adorn the body on festive occasions, to color palmcloth and embroidery fiber, and also to rub in on wooden carvings, etc. *Tukula* blocks are also distributed at funerals (cf. our "mourning rings") by the chief mourner to the principal friends of the deceased.
- Langlume** (—) *Deux légendes des Mossis*. (L'Anthropologie, Paris, 1910, XXI, 614-615.) French texts only of the contest between sun and moon (eclipse) and origin of the world; obtained from an old chief of the Mossis at Ouahigouya (Yatenga) on the occasions of an eclipse of the moon in 1903.
- Mabuda** (E.) Mission work in Natal, South Africa. (So. Wkmn., Hampton, Va., 1910, XXXIX, 181-183.) Reports effects of mission work since 1835. Author is a Zulu woman from Umzumbe, graduate of the Lovedale Institute in the Cape Colony.
- MacMichael** (H. A.) Rock pictures in North Kordofan. (J. Roy. Anthr. Inst., Lond., 1909, XXXIX, 562-568, 20 fgs.) Treats of pictures at Jebel Haráza (145 miles W. S. W. of Omdurman), and at Jebel Afárit, "Hill of Goblins" (30 miles E. S. E. of Foga). Those at J. Haráza are of three sorts (at J. Shaláshi, red and white pigment, superior in workmanship, full of life and movement,—men, animals, etc.; at J. Karshúl, red pigment, correspond to ordinary "Libyo-Berber" rock-pictures; at J. Kurkeila, roughly chipped on lumps of granite on hillside). At J. Afárit the pictures are in blackish pigment on overhanging rock (men carry shields).
- Mahoudeau** (P. G.) *Le périple d'Hannou*. (R. de l'Éc. d'Anthr. de Paris, 1910, XX, 149-169.) Study and interpretation of the voyage of Hanno, —a French version of the Greek of the Ms. of Heidelberg is given at pages 150-152, and it is discussed paragraph by paragraph. Dr M. thinks that if by the "gorillas" of Hanno anthropoids were meant, they were probably chimpanzees; evidence of their having been men (hairy pigmies) is not sufficient. The fires seen may have been large bush-fires set by the natives to clear away the forest, or for other purposes. Besides Berbers (e. g. Hanno's *Lixiies*) the expedition also met with negroes.
- Mehlis** (C.) *Die Berberfrage*. (A. f. Anthropol., Brnschw., 1909, N. F. VIII, 249-286, 3 fgs.) Résumés and discusses views and theories of writers and investigators, ancient (Herodotus, Strabo, Sallustius Crispus, Pomponius Mela, Ptolemy, etc.) and modern (F. Mueller, Peschel, Kiepert, Rossellini, Quedenberg, Faidherbe, Broca, Hommel, Forrer, Wilser, Flinders Petrie, Th. Fischer, Lissauer, Sergi, etc.) concerning the origin, migrations physical characters, etc., of the Libyans and Berbers, their relations to the peoples of Europe, Asia Minor, etc. (at pages 274-284 Dr M. discusses numerous North African place-names in comparison with European). According to Dr M., the tall, blond Libyans (the classic type was known to the ancient Egyptians) originated in North Central Europe. Linguistic data point to Aryan relationship, as do also myths, religion, habits and customs, etc. Place-names indicate the route taken.
- Meldon** (J. A.) The Latuka and Bari languages. (J. Afric. Soc., Lond., 1910, IX, 193-195.) Gives the numerals 1-10 in Latuka and Bari, besides a Bari vocabulary of more than 100 words. These languages belong to the same stock as the Masai.
- The Latuka. (Ibid., 270-274, 1 pl., map.) Notes on physical characters (tall race), houses and villages, etc.
- Miller** (F. V. B.) A few historical notes on Feira and Zumbo. (Ibid. 416-423, 2 pl.) Treats of the relations of the Portuguese in this region of Rhodesia with the natives from 1720 to 1864,—Zumbo is still Portuguese, but Feira now belongs to Gt Britain.
- de Morgan** (J.), **Capitan** (L.) et **Bondy** (P.) *Étude sur les stations préhistoriques du sud tunisien*. (R. de l'Éc. d'Anthr. de Paris, 1910, XX, 105-136, 206-221, 267-286, 335-347, 109 fgs.) Treats of the prehistoric "station" of South Tunisia, investigated in 1906-1907 by M M. de Morgan and Bondy,—a geological sketch precedes El Mekra (to the north of the Gafsa oasis); the implements correspond even in detail to the Acheulean and Mousterian of

- France; also some specimens corresponding to the lower Aurignacian, middle Aurignacian, Aurignacian; the Capsian type is also represented; Gafsa (offers all the paleolithic forms of El-Mekta), Foumel Maza (paleoliths rare), Rédéyef (Capsian; Chellean-Mousterian; Acheulean-Mousterian), Oum-Ali, Guetrana, Jénéyen Chabet-Rechada. The paleolithic period in South Tunisia can not be divided into 3 successive periods corresponding to those of Europe. The Capsian has been named from Gafsa (in Latin Capsa), and corresponds to the European Aurignacian. In the southern or pre-Saharan zone the Capsian (lower and upper) has a great importance and a remarkable extension; in the extreme South or Saharian zone (Jénéyen) the Capsian is not much represented.
- de Mortillet (A.)** Notes sur la préhistoire de l'Orangie d'après J. P. Johnson. (*Ibid.*, 312-317, 3 figs.) Résumés data in J. P. Johnson's *Geological and Archeological Notes on Orangia*. (London, 1910.) Treats of stone implements, rock carvings and paintings, etc.
- Moszcik (—)** Daggarauchen. (*Int. Arch. f. Ethnogr.*, Leiden, 1910, XIX, 162-165, 2 figs.) Notes on the smoking of *dagga*, Indian hemp, or the African variety of it, among the Kaffirs, etc. of South Africa. Only the leaves are used; the apparatus employed resembles the Turkish *nargileh*. There are two ways of smoking. The effects of *dagga*-smoking have not yet been thoroughly studied.
- Nahon (M.)** Les Israélites du Maroc. (*Rev. des Ét. Ethnogr. et Sociol.*, Paris, 1909, II, 258-279.) Treats of the Jews of Morocco. Number (in 1904, 109, 712) and distribution, language (3 linguistic groups, Spanish, Arabic, and those of the Berber zone), manners and customs, religion (the only cultural factor), communal organization, economic condition, legal status ("subjects of inferior rank"), attitude of the authorities, relations with Musulman, population, murders and plundering (fanaticism at Salé, and especially Fez), the European representatives and the Jews, "L'Alliance Israélite," etc.
- Newberry (P. E.)** The Egyptian cult-object < 0 > and the "thunderbolt." (*Ann. Arch. & Anthropol.*, Univ. of Liverpool, 1910, III, 50-52, 1 pl.) Suggests that this symbol, which Prof. Petrie regards as a garland of flowers, is really a *thunderbolt*, like that of the Greek Zeus.
- Obermaier (H.)** Ein "in situ" gefundener Faustkeil aus Natal. (*Anthropos*, St. Gabriel-Mödling, 1909, IV, 972-975, 4 figs.) Treats, after information from Br Otto of Mariannhill, Natal, a typical *coup-de-poing* of reddish porphyry, found in 1907 in the valley of the Umhlatuzane river, near Mariannhill, in the course of digging a well. The find is important as not being a surface one, and lying 5 or 6 meters deep.
- Offord (J.)** The antiquity of the great Sphinx. (*Amer. Antiq.*, Salem, Mass., 1910, XXXII, 27-28.) Discusses the significance of the texts on the "Stele of the Daughter of Cheops," in which reference is made to the repairing of the head-dress of the Sphinx. The new work may have been graven in the 12th dynasty fashion and not the like the original stone. There is need of research for the oldest statements, in papyri or on monuments, relating to the Sphinx.
- Palmer (H. R.)** Notes on traces of totemism and some other customs in Hausaland. (*Man*, Lond., 1910, X, 72-76.) Treats of totemism, etc., among the Maguzawa, pagan Fulani and other non-Moslem people of the Hausa country (the Hausa was polygamous and exogamous; the Fulani monogamous and endogamous). The totems of the pagan Fulani of northern Hausaland are chiefly birds (there is also a tabu on sheep and cattle and the killing of them except on certain occasions, e. g., the ceremony of *Biwali*): marriage is permitted between children of the same father, but not of the same mother among some of the pagan Fulani. The pagan Hausa or Maguzawa have a curious custom of shutting up together for a month young men and maidens, called *fitu fuwa*. All Maguzawa have "at least one 'totem' or 'tabu,'" and they sacrifice to certain spirits, but do not make images or fetishes. On pages 75-76 are given data concerning totems and tabus from native informants belonging to 28 different Hausa communities.
- Notes on some Asben records. (*J. Afric. Soc.*, Lond., 1910, IX, 388-400.) Gives a chronology of the chiefs of Asben (Tuareg) and their wars



- (from notes in Arabic compiled by a Hausa Mallino, derived in part, probably from Mss. and from Tuareg sources) from 1406 to 1908 A. D.
- Passarge** (S.) Henry Hubert's Forschungen in Dahomey. (Globus, Brnswgw., 1910, xcvi, 312-317.) Résumés data in H. Hubert's *Mission Scientifique au Dahomey* (Paris, 1908). Notes the influence of geological and geographical conditions on the distribution of the native tribes. There are three great vegetal zones: oil-palm, butter-tree, mimosa (or better, thorn-bush).
- Petersen** (E.) Die Serapislegende. (A. f. Religsw., Lpzg., 1910, xiii, 47-74.) Discusses the origin of the Alexandrine cult of Serapis and the legend of the origin of the statue in Tacitus and Plutarch, etc., with reference to the recent literature of the subject. Two kings, two sculptors, two gods (Osiris and Serapis), and two statues (the old one made at the behest of Sesostris and the new one brought from Sinope) are confused in some of the legends and reports.
- Petrie** (W. M. F.) The earliest stone tombs. (Man, Lond., 1910, x, 129-130, 1 pl.) Treats of the tombs of Nefer-maat and another great noble of the end of the third dynasty ("the oldest stone tombs of subjects") at Meydum, opened by the British School the last winter. The burial in tomb No. 17 antedates the adjacent pyramid of Sneferu, 4600 B.C., being the earliest private stone tomb that can be dated. Both bodies were unfleshed before being wrapped in linen. The skull found in the granite sarcophagus was of a high type (ceph. ind. 75.4).
- Peyré** (L.) Quelques notes sur l'île de Madère. (Anthropos, St Gabriel-Mödling, 1909, iv, 976-988.) Contains some notes on the people, particularly the "permanent" population. The native of Madeira is ugly (partly due to African ancestry) short-statured, a great worker, a great "walker," and a "toter" (born with a basket on his head). There are three types (all trades of the negro): *bociro*, driver of ox-sled; *arriciro*, groom and porter for the tourist on horse-back; and the hammock-bearer. Dress and ornament, songs (not very varied; *canto dos villoes*; improvisation), religion and superstition (festivals of St João, the patron of the *bociro*; of St Peter, the festival of old maids, *sol-teirai*), etc., are considered. The author probably overestimates the "Negro element" in Madeira.
- Pösch** (R.) Reisen im Innern Süd-afrikas zum Studium der Buschmänner in den Jahren 1907 bis 1909. (Z. f. Ethnol., Berlin, 1910, xlii, 357-362.) Résumés results of expedition of 1907-1909 among the Bushmen of the interior of S. Africa. The Kalahari tribes (all those of the central Kalahari are more or less mixed with Hottentot and negro blood; the customs and habits of the Bushmen as hunters have been least influenced); Bushman-paintings of Rhodesia (the Bushman-race is older than the ancient Rhodesian buildings); the Cape and Kham Bushmen and their language (the Kham Bushmen represent a much purer type of the race than do those of the Kalahari); the Nu Bushmen of the north (linguistically and somatically very close to the Kham; the Bushmen north of the Molopo-valley (closer to the Kalahari type), etc., are considered. Dr P. found no evidence for the existence of the Kattéa, a race smaller in stature than the Bushmen, concerning whom there is a legend among the Boers, etc.
- Poutrin** (—) Notes ethnographiques sur les populations M'Baka du Congo français. (L'Anthropologie, Paris, 1910, xxi, 35-54, 18 fgs.) Treats of clothing and ornaments (women go naked till puberty; special ornaments of warriors; men wear sort of apron of beaten bark, women apron of fine bark-fiber), dwellings and furniture (wooden "pillows"; skulls painted red hung above the fire-place), domestic animals (chiefly small hens), division of labor (men largely idle, but obtain palm-wine; women agriculturalists, etc.), hunting and weapons (skillful in chase and in war; bow, spear, knives; rat-traps; shields), *kotolongo* (dance after success in hunt or war, etc.), musical instruments ("harp-guitar," bells, signal tom-toms), iron-working, basketry (rudimentary art, practised by few men or women in each village), drawings and paintings on walls of houses), food (manioc chief basis), anthropophagy, money (used to buy victims to eat,—pairs of iron bells, *kirokuro*), death and burial, superstition. The M'Baka by their culture rank above the lowest negro tribes.

Tattooing in relief is rare. Though not tall, they are well-built.

— Notes anthropologiques sur les nègres Africains du Congo français. (Bull. Soc. d'Anthr. de Paris, 1910, vi<sup>e</sup> s., 1, 33-47.) Notes on physical characters, dress and ornaments, food, dwellings, occupations, implements and instruments, tattooing and mutilation, etc., among the Negro peoples of the French Congo: Bateke (losing native manners and customs more and more through contact with European culture), Bondjios (anthropophagous and resemble their northern neighbors, the M'Baka), Mandjia-M'Baka and Mandjia-Baya (work iron, use primitive forge of the Niam-niam; considerable variation from tribe to tribe in customs, mutilations, etc.), Babinga (groups of nomad pigmies scattered among the Mandjia), Ba-Tua (negrillos near Makumu, less brachycephalic than the Babinga), Banda (numerous tribes; scattered among them several remnants of primitive peoples, e. g., the Sabanga on the Ombella), Sara (tall and sub-brachycephalic, men 82.5, women 79.97). Baghirimi (mixed and varied in race), Miltus and Nielim, Buduma and Kuris of the islands in L. Tchad, Kanembus, Uled-Sliman (from Fezzan), Teddas and Dogordas from Borku.

— Contribution à l'étude des pygmées d'Afrique. Les Négrilles du centre africain, type brachycéphale. (L'Anthropologie, Paris 1910, XXI, 435-504, 7 fgs. 2 pl., map, bibl., 89 titles). Valuable monograph on the brachycephalic negrillos of Central Africa. The tall negro tribes of the Gaboon,—Banga-Akalai, Okandé, Fiotle, Fan, or Pahouin and their possible relations and intermixture with these Negrillos are first considered, pp. 442-463; then the *mélissage* of the Bantu negroes of the Gaboon with the Negrillos; and the brachycephalic tall negroes, pp. 467-473. Also the plurality of Negrillo types (pp. 473-479), dolichocephalic, mesaticephalic, brachycephalic pigmies of the Gaboon, etc. (A-Bongo and A-Kora, Ba-Raka and Bé-ku, A-Jongo, etc.) and studies of 3 pigmy skulls (A-Koa, O-Bongo). On pages 496-500 are anthropometric details of 14 male and 7 female Fiotle, 3 male and 4 female N'Komi, 6 male and 7 female Ba-kalai, 5 male and 2 female M'pongwe, 4 male

Benga-Akalai, 3 male and 3 female Ashango, etc., 27 male and 21 female Fan, 2 male Adouma, 1 male and 1 female N'javi, 6 male and 8 female Boulou. Dr P. concludes that there does exist in the Gaboon country a brachycephalic type of pigmy. The Negrillo type averages in height for males 1,430 mm., females 1,370 mm., but with great individual variations. The three crania studied give an average cephalic index of 83.06. Skull capacity is small absolutely but relatively to stature considerable.

Priebusch (M.) Die Stellung des Häuptlings bei den Wabena. (Globus, Brn-schw., 1910, xcvi, 205-206.) Describes the position and prerogative of a chief in the time of independence of the Wabena (unlimited power, a certain right to property of subjects, special and valuable clothing, special booty-day in war-time, judge without appeal from decisions, death and funeral ceremonies, sacrifice, etc.).

Puccioni (N.) Crani della necropoli di Siuwah. (A. p. l'Anthrop., Firenze, 1910, xl, 131-144, 6 fgs.) Describes, with measurements, 15 skulls (8 female, 1 child, and 6 male) of various ages from Siuwah (Oasis of Jupiter Ammon) now in the National Anthropological Museum,—collected by the engineer Robecchi-Bricchetti in 1885. The cephalic index ranges from 69.44 to 80.84, two only of the crania reaching 80 or over, the average being 75.86, mesaticephalic. The general character is Mediterranean of a fine type of skull with long face (Zaborowski's "Semitic type," rare not only in ancient Egypt, but also among the modern Arabs). The presence of mesaticephalic crania in a Libyan series of the pre-Arabic period excludes the idea that the presence of that type in Mediterranean Africa is due to the historical Arabic invasion.

Randall-MacIver (D.) The Eckley B. Cox Junior Expedition. (Univ. of Penn. Mus. J., Phila., 1910, 1, 22-28, 7 fgs.) Notes on excavation of temple of Amenhotep II at Behen, the priests' dwellings, the door-way set up to King Aahmes (first of the 18th dynasty) by Thuri, a notable of Behen, the statue of the scribe Amenemhat, etc.

Range (P.) Steinwerkzeuge der Buschleute des deutschen Namalandes. (Globus, 1910, xcvi, 207-208, 1 fg.)

Notes finding in 1906 near Rotekuppe in the German Nama country of stone implements of paleolithic type belonging to the Bushmen.

**Rawson** (H. E.) *The Basuto*. (J. Afric. Soc., Lond., 1910, IX, 153-160.) Review and critique of Sir G. Lagden's *The Basutos* (2 vols. Lond., 1909), a historical sketch, containing matter of ethnologic interest.

**Read** (C. H.) Note on certain ivory carvings from Benin. (Man, Lond., 1910, X, 49-51, 1 pl., 2 figs.) Treats of two elaborate armlets and a mask, carved in ivory; also an ivory carving of a leopard and another of a baton surmounted by a mounted warrior. According to R., there is no question of the native manufacture of such ivory carvings and they "show conclusively that the Bini craftsmen were fully capable of producing work of quite as high a type, without the aid of the European motives and, as far as we can tell, without European suggestion." The workmanship of the famous bronzes is native, though sometimes the metal used may have been of Portuguese origin. The art of Benin is native.

**Reitemeyer** (E.) *Hochzeitsgebräuche in der Oase Biskra*. (Globus, Brnschw., 1910, XCVII, 165-167, 4 figs.) Describes wedding ceremonies and customs, dances, etc., as observed by the author in 1908-1909 in the village of Ras el Gueria (Algerian Oasis of Biskra), among the Arabized Berbers. Also a wedding in the negro village near Biskra.

**Ruete** (T.) Fiber plants in West Africa: a possible industry. (J. Afric. Soc., Lond., 1910, IX, 168-175.) Contains some notes on native use of fibers, etc.

**Sacleur** (C.) *L'article dans les langues bantoues*. À propos de la Grammaire Ki-nindi du R. P. F. Ménard. (Anthropos, St Gabriel-Mödling, 1910, V, 513-518.) Discusses the article in the Bantu languages with special reference to Father Ménard's *Grammaire Ki-Rundi* (Alger, 1908). The conclusion reached is that "the Rundi possesses in the variable vowel *u*, *i*, *a*, a real grammatical element, which may be termed an article." It is not, of course, in exact correspondence to the article of our European languages. Nor do the Ganda, Nyoro, and Kerewe use it in the same way as the Rundi.

**Sarbah** (J. M.) Maclean and Gold

Coast judicial assessors. (J. Afric. Soc., Lond., 1910, IX, 349-359, 1 fig.) Notes on the administrations of G. Maclean, B. Cruickshank, Capt. Brownell, W. A. Parker, D. P. Chalmers, J. Marshall, etc., and their activities, opinions, etc., in the judicial affairs of the Gold Coast from 1830 down. The association of intelligent native chiefs with the English judicial officers is of great importance, and decisions such as that of the late Sir W. Nicoll in the *Chidda* case (Axim, 1901) have valuable educational bearings.

**Sayce** (A. H.) Meroe. (Ann. Arch. & Anthropol., Univ. of Liverpool, 1910, III, 53-561.) Notes on history of city, Greek and Roman influence, etc.

**Schönken** (F. T.) *Die Wurzeln der kapholländischen Volksüberlieferungen*. (Int. Arch. f. Ethnogr., Leiden, 1910, XIX, Suppl., vii, 1-91.) After a brief historical and literary introduction treats of the old condition (pp. 6-32) and what the Dutch brought with them to the Cape: customs and usages (children's games, some well-preserved; wedding-customs less so), material culture (village and house), religion, law, morality, etc., superstition (lucky and unlucky omens, p. 19), festivals and merry-makings (opposition of church to many dances, etc.), folk-poetry (less than in mother-country; numerous riddles and riddle-questions, pp. 24-25; jests, teasings, proverbs, pp. 25-26; like children's play the folk-song has suffered much; examples of lullabies and nursery-songs, pp. 28-29), folk-medicine (many European folk materia medica still in use). Influence of new environment on the Frisian house of the Boers and its arrangements, furniture, etc.; on clothing; effect of oxen and wagon *trek*; effect of the new animal world upon folk-lore and language, proverbs, etc.; new amusements, modifications of old dances, riddles, etc.; folk-poetry (the new is still young and scanty; specimens pp. 52-54); nomenclature of plants, animals of the new environment; lists of such names pp. 56-57; place-names p. 57; nick-names, personal and family-names. On pages 61-70 the natives (Hottentots, Bushmen, Kaffirs) are considered (importance of Hottentots as preservers of African animal-tale; local coloring of old Teutonic tales in S. Africa; European influence on native tales;



influence of Hottentot and other native languages upon speech of Boers; influence on manners and customs, food, dress, etc.; to the Bushmen, S. attributes the *woer-woer* or "buzzer" of Boer children; effect of contact with Kaffirs on customs, folk-literature, etc.; effect of slaves and servants. The immigrant peoples from the Orient (slaves, coolies, etc.) are discussed on pages 71-74 and the non-Dutch Europeans on pages 75-83. The "Malayo-Portuguese" of the Indian immigrants (cooks, household workers and attendants, nurses) has contributed about 100 words (10 e. g. relating to family life and many more to house, kitchen, clothing, occupations, etc.) to the Boer language. German influence on the Boers is scanty (a few loan-words, etc.); the only influence of the Huguenots is seen in certain family-names. English influence is marked in the school and in children's plays and games, where English words get a firm footing. On pages 85-86 the author gives in parallel columns the characteristics of the Dutchmen of Holland and the Boers of South Africa, showing them to be essentially one.

**Sechefo** (J.) The twelve lunar months among the Basuto. (Anthropos, St. Gabriel-Mödling, 1909, IV, 931-941; 1910, V, 71-81.) Treats in detail of the "peculiarly-named" Basuto months, their meaning, associations and relations to the life of the people; *Phato* (August), a bold, dull, and harsh month; *Loetse* (September), "anointed," a month of "tenderness to plants, humanity to animals, and pity to the land"; *Mphalane* (October), the month of the *leshoma*-plant, also of the circumcision of girls; *Pulungoana* (November), "month of the young gnu"; *Tsitoe* (December), "(little) grasshopper," from the continual noise of the insect; *Pherekhong* (January), "to interjoin sticks," i. e. putting up of *maphephehuts*; *Thakola* (February), "wiping-off" (the *molula*), i. e. when the grain of the *molula* is to be seen above the husks; *Thakubele* (March), "when the Kafir-corn (*mabele*) is in grain," *Mesa* (April), "kindling fire," i. e. to roast the ripe mealies; *Motseaanong* (May), "bird-laughter," the time when the joyous *mabele* grain seems to mock the bird, it being at harvest and too hard to be pecked; *Phupjoane* (June),

"beginning to swell," in reference to the *senyareli-balemi* bulb; *Phuphu* (July), "bulging-out," not merely of bulbs underground, but of the stems of some hardy plants.

**Seiner** (F.) Der Verbindungsweg zwischen Deutsch-Südwestafrika und der Betschuanaland-Eisenbahn. (Globus, Brnschw., 1910, XCVIII, 122-128, 133-137, 11 fgs.) Contains some notes on the natives of the region, Bushmen, etc.

Die Buschmänner des Okavango- und Sambesigebietes der Nord-Kalahari. (Ibid., 1910, XCVII, 341-345, 358-360, 11 fgs.) Treats of the Bushmen of the North Kalahari and Zambesi region. Physical characters (in the Central Kalahari the Bushmen have been much influenced by Hottentot mixture, in the North by negro; some of the Northern Bushmen are tall and might easily pass for negroes), the Tannekwe (river or marsh Bushmen) and the steppe Bushmen (Hukwe and Galikwe), dwellings, dress, activities, etc. The upper limit of the Bushmen is 17° N. lat. The Marsh Bushmen are probably made up of the remains of several tribes driven out of the surrounding steppes in the river country, etc. The culture of the Tannekwe is more significant than that of the steppe Bushmen, and a good deal of it has been borrowed from the surrounding Bantu (iron tools, e. g., from the Barutse).

**Sharpe** (A.) Recent progress in Nyasaland. (J. Afric. Soc., Lond., 1910, IX, 337-348, 1 pl.) Contains a few notes on natives, the labor question, development of cotton-planting, etc. The illustrations represent a Yao village and a band of Awemba musicians.

**Shelford** (F.) Notes on the Masai. (Ibid., 267-269.) Treats briefly of weapons, dress and ornament, houses and villages, hunting ("rounding up" a lion), marriage (not until 30 years of age), etc.

**Smend** (Obbt.) Haar- und Kopftracht in Togo. (Globus, Brnschw., 1910, XCVII, 245-250, 261-266, 32 fgs.) Describes and figures the fashions of dressing the hair and the head among the negroes of Togo (German W. Africa): Fetish women of Atakpame with white turbans; Ewhe, Haussa turbans, etc.; Sokodé "hair-islands"; Basari, Sokodé, Grussi fashions; shaved

head and tattooed neck of Shakossi men; Konkomba brass hair-ornament; Lama ornamental "helmets"; Lama, Ssoruba, Buda, Ssola, Fulla fashions; dance-helmets of Ssola and Difale, etc. Certain hair dressings of the Lama resemble strikingly the "Greek" method of arranging the hair now in vogue in parts of the U. S. A.

**Spiess** (C.) *Verborgener Fetischdienst unter den Evheern.* (Ibid., 1910, xcvi, 10-13, 5 fgs.) Brief account of the insignia of a *Boko* (shaman) among the Ewe negroes; the *Gboni* or fetish in the "temple," a sort of house of refuge; the *Aweli*, a fetish of the Legba group; the *Nuhewiwo* or *Busuyiwe* ("huts to keep away evil spirits"); *Wumetrowo* (from *wu*, "sea"), a fetish for good luck with the whites, etc.,—it includes figures of a European and his wife, a boat signifying also "from over sea."

**Stam** (N.) The religious conceptions of the Kavirondo. (Anthropos, St Gabriel-Mödling, 1910, v, 359-362, 1 pl., map.) Notes on ideas of God (Supreme Being not adored; sun chief and moon secondary deity; ancestors minor spirits); sun-worship (spitting toward the East in the early morning, etc.); death and burial of chief, child, woman, exorcism of spirit of defunct; circumcision (no fixed age, all young men treated at one time), marriage (girl must be full-grown; bride-price), etc.

**Stannus** (H. S.) Alphabet boards from Central Africa. (Man, Lond., 1910, x, 37-38, 2 fgs.) Treats of 2 *ubare* or "alphabet" boards for learning to read the Koran, from the Yao,— "the making of these boards was introduced from the coast along with Mohammedanism among the Yao, and practically they are only found among the Machinga Yao in this country, with a center at Fort Johnston." They are not common and it is hardly correct to say that they are used as "slates."

— Native paintings in Nyasaland (J. Afric. Soc., Lond., 1910, ix, 184-188, 1 pl., 1 fg.) Treats of painting of a boat by Manyani and an antelope by Chipoka, both Machinga Yaos, and discusses the painting of a monkey by Moynpemb, also a Machinga Yao, recently described and figured in this Journal. Of the work of a boy of 12 years S. says, "it was of the same type, but showed many characteristics of

a European child's drawing." The boat-painting "shows an unconscious knowledge of perspective." He is of opinion also that "this painting on houses is the outcome of European influence," the natives themselves reporting that none was done before the coming of the whites. The carving of images has a parallel history; little sun-dried images of cattle and men were made by all the Angoni children and the Zulus, but the Yaos and other tribes neither modeled nor carved until a few years ago, "under the influence of the white man." The Yaos have adopted for their girl-initiation ceremonies the ground-drawings (in white ashes or flour; or in grass) of the Nyanja tribes. In a note Miss Werner thinks "Dr Stannus has completely disposed of the theory of a Bushman origin of the native drawings at Mponda's."

**Staudinger** (—) Über Bronzeguss in Togo. (Z. f. Ethnol., Berlin, 1909, xli, 855-862, 1 pl.) Treats of a number of bronze and copper casts (masks, statue, plates with numerous figures, etc.) from German Togo land. The maker of these is Ali Amonikoyi (the art is ancient in his family, which came from Ilorin in the Yoruba country) of Kete-Kratshi. They are said not to have borrowed the art from foreigners (details about Ali and his art from Prof. Mischlich, the German governor of the district, are given at pp. 857-859). One of the plates represents obscene scenes. These bronze objects are of value in connection with the much discussed "Benin bronzes."

**Struck** (B.) On the Ethnographic nomenclature of the Uganda-Congo border. (J. Afric. Soc., Lond., 1910, ix, 275-288.) Treats of Baamba, Bambuba, Babira, Balega and Lendu, Banyari, etc. According to S., the appellations of *Wasongora* (Basongola) and *Wahoko* (Bahuku) should be avoided; *Balega* (Lendu) and *Barega* (Bantu) "are homogeneous but not indigenous names and apply to entirely distinct tribes and languages, but *Balega* should be retained for the southern group of the Lendu; *Babira* and *Bakumu* are local, but ancient variations and as such are to be respected."

**Strümpell** (Hptm.) und **Struck** (B.) Vergleichendes Wörterverzeichnis der

Heidensprachen Adamauas. (Ztschr. f. Ethnol., Berlin, 1910, XLII, 444-488.) Gives more than 100 words and 50 phrases, etc., in 29 languages of the heathen natives of Adamaua (German Cameroons). The historical and ethnographical introduction by Struck informs us that only 3 of these tongues are represented in print (Baya, Batla, Daba); of 17 linguistic material is presented for the first time,—of 5 only the names were previously on record. The vocabulary of the Kākā extends the northern limit of genuine Bantu to 8° N. lat. Other interesting facts are noted. The 29 languages are: Baia, Batla, Dāmā, Dari, Durru (2), Falli, Gidder, Hina, Jassing, Kākā, Kōlbillā, Kō'tōpō, Lakka, Mangbei, Mberre, Mbum, Mboa, Mono, Musugeu, Muturua, Namschi, Niam-niam, Pape, Ssari, Suga, Tschamba (2), Were. A vocabulary of the Adamaua dialect of the Ful is also given.

**Tate (H. R.)** The native law of the southern Gikuyu of British East Africa. (J. Afric. Soc., Lond., 1910, IX, 233-254, 1 pl.) Treats of clans (11 or 14); laws of succession (eldest gets lion's share, all others equal portions after him); criminal law: blood-money for murder, compensation for injuries (in goats and sheep); offenses against property: damage to crops, stock-thefts, arson; offense against sexual morality (adultery, rape, seduction); offenses against tribal religion: trespass in sacred grove, sacrilege, snake-killing; breaking of oaths; crimes committed by persons of unsound mind (must be compounded by relatives); civil law: debts (liability inherited), enforcement of decrees now by protectorate courts; marriage-laws (wife buying); property-inheritance (if no male children exist, goes to eldest brother; widows retain for life own plots of land); disputes as to ownership of property; guardianship of minors (eldest brother or next of kin or clan); accidental and intentional injury not distinguished; forms of oath, affirmation and ordeals: 3 oaths, red-hot knife on tongue, witch-grass in eyes, etc.; legal procedure and constitution of courts (elders; council of elders), etc. On p. 236 is given the Southern Kikuyu legend of their own origin and that of the Kamba and Masai.

**Tepowa (A.)** The titles of *Ozor* and *Ndiche* at Onitsha. (Ibid., 189-192.) Treats of the process of obtaining the grades of *ozor* and *ndiche* in the aristocratic set of Onitsha, a town on the East bank of the Niger, with 9 outlying villages. The title of *ndiche* can be obtained only by those who are at least 40 years of age, and already possess that of *ozor*.

**Tessmann (G.)** Verlauf und Ergebnisse der Lübecker Pangwe-Expedition. (Globus, Brnschw., 1910, xcvii, 1-8, 25-29, 17 fgs., map.) Gives account of expedition of the author (under auspices of the Lubeck Ethnological Museum, etc.) in 1907-1909 in the Pangwe region of W. Africa, between the Ogowe and Sanga (parts of the German Cameroons, Spanish and French Congo), inhabited by Mpongwe tribes (Eton, Mwele, Jaunde, Bene, Bulu, Ntum, Mokuk, Mwai, Fang (the Okak are a section of the Fang, closer to the Ntum) forming a linguistic and ethnological group with only dialectical etc., variations. Physical characteristics (lighter, almost reddish tint of skin and finer Hamitic type often seen; also broadnosed; short-headed, darker type); villages and houses; division of labor; iron-smelting (many *tabus* connected with it); dress and ornamentation (scarification earlier, tattooing of recent introduction); polygamy; religious ideas (soul-cult, wooden ancestral figures; cult of evil and good, —*Sso* and *Ngī*, the latter the personification of fire. Huge *Sso* and *Ngī* figures made of clay, put in holy places and shown only to initiates); preparation of poison; "medicine;" specimen of a proverb (p. 28). The author's collections include 58 tales, 400 proverbs, riddles, etc. A comprehensive monograph on the Pangwe is in preparation.

Religionsformen der Pangwe.

(Z. f. Ethnol., Berlin, 1909, XL, 874-889, 5 fgs.) Treats of the religion of the Pangwe of the southern Cameroons, northern French Congo and Spanish Congo (sub-tribes Mwele, Jaunde, Eton, Bene, Bulu, Ntum, Mwai, Fang, Mokuk). Ideas about life and the soul (detailed dualism; scheme on p. 778); good side and bad side of things; shamanism; ancestor-worship and skull-cult; ancestral legends; huge figures erected on ground in connection with



the *Ngi* and *Sso* cults, also *bokung* and *elong* "bad" and "good."

**Thomas** (N. W.) Decorative art among the Edo-speaking peoples of Nigeria: I. Decoration of buildings. (Man, Lond., 1910, x, 65-66, 1 pl., 2 fgs.) Treats of scroll-work, concentric circles, triangles, animal figures, etc. In the extreme N. E. of Ifon, occurs a curious pattern giving a sort of "jig-saw" effect. Some of the native names of patterns are "tortoise shell," "200 mark," "palm leaf,"—but they are generally termed simply *oba*, i. e. "mark." In the Edo family (of which the Bini is the best known and most populous tribe), "there is, on the whole, a marked absence of incised plastic, or laid-on ornament."

— Pottery-making of the Edo-speaking peoples Southern Nigeria. (Ibid., 97-98, 1 pl.) Describes the various stages in the processes of manufacture at Utekon in the Bini country and at Sabongida (large pots only) in Ora. In Benin city pots are made with human figures on them. As a rule pots are more useful than ornamental.

— The incest tabu. (Ibid., 123-124.) Notes that in more than one place in Southern Nigeria (Agbede, especially), although marriage between sisters and brothers was prohibited, sexual intercourse was "exceedingly common." In the case of a man who had sexual intercourse with his mother, he was treated by her as an infant for 3 months, and the second son took his place as the eldest child. This is a most interesting example of "birth-simulation." The only kind of avoidance practiced at Agbede is between bride and bridegroom.

**Thompson** (R. C.) Three Bisharin folk-tales. (Ibid., 99-102.) Native texts, with translation and notes of three brief stories (Uncle teaches nephew to steal; ghouls and woman (woman gets bread from ghoul, who eats her children); Two brothers and ghoul), told by a Bisharin boy of the Hérano-Odeano mountain region of the Eastern Sudan.

**Torrend** (J.) Likenesses of Moses' story in the Central Africa Folk-Lore. (Anthropos, St. Gabriel-Mödling, 1910, v, 54-70.) Gives native texts and translations (with notes) of the tale of "Uancisa Ngoma" ("Drum you have hurt me") as told by two girls from

Siabusu's kraal on the Chikuni, N. W. Rhodesia, with versions of the same story from Chasha's village (Renje dialect) on the Nguerere river; also versions of the tale "Nseyandi" ("I do not want") from the Chikuni river region. Father T. thinks that these "saved child" tales "look notably like vestiges of Moses' story." The records of the Tonga stories were made on the phonograph and the translations are quite literal.

**Tremearne** (A. J. N.) Pottery in northern Nigeria. (Man, Lond., 1910, x, 102-103, 3 fgs.) Describes manufactures as observed by author in 1909 at Jemaan Daroro in Nassarawa province, with additional information from the potter himself. The clay is usually moulded over an inverted pot; sometimes, however, in a hole in the ground. See Thomas (N. W.).

— Fifty Hama tales. (Folk-Lore, Lond., 1910, xxi, 199-215, 351-365.) First two sections. English versions only of 18 tales obtained in 1908-1909 from several illiterate Hausa: The spider, the hippopotamus and the elephant; The spider, the hyena and the corn; The *malaria* (magician), the spider and the hyena; How the spider outwitted the snake; The snake and the dove outwit the spider; The spider has a feast; How the spider obtained a feast; The spider outwitted by the tortoise; The spider and the rubber baby; The jackal's revenge on the spider; The lion, the spider, and the hyena; The cunning spider and his bride; How spiders were reproduced; How the woman taught the spider cunning; The hyena, the scorpion and the ram; The ungrateful hyena; The girl who prevented the beast from drinking; The cunning he goat, the hyena and the lion. With the Hausa the lion is the king of beasts, but really no match for the crafty spider; the hyena is the buffoon of the animal world; the dog is not very clever; the elephant is wise; the jerboa is next to the spider in cleverness. According to the author, "many of the other tales refer to the unfaithfulness of wives, and are hardly fit for publication."

**Völkerstämme** (Die) im Norden Deutsch-Ostafrikas. (Globus, Bruchweg, 1910, xcvi, 153-157, 7 fgs.) Resume of data in M. Weiss's *Die Völkerstämme im Norden Deutsch-Ostafrikas* (Berlin,

1910), treating of the Wahima (or Watussi), Wanjambo (Wapororo, Wahutu), Waganda, Waheia, Wageia (Waka-virondo), Bakulia, Masai, Wandorobbo. In this résumé the Bakulia are considered (dwellings, clothing and ornament, weapons, circumcision, occupations, marriage, etc.).

**Weeks (J. H.)** Anthropological notes on the Bangala of the Upper Congo River. (J. Roy. Anthr. Inst., Lond., 1909, XXXIV, 416-459, 3 fgs.) Part II. treating of writing (message-tokens, credit-tokens, knot-counting, notch-tally), astronomy (divisions of day and night, star-names, milky way as rain-sign, eclipses, new moon, astral superstitions), arithmetic (ordinal and cardinal numerals, use of fingers in counting 1-12, toes rarely used), currency and value (brass rods), weights and measures (sleeps, position of sun, a "padding," arms-fathom), trade (exchange of various merchandise and manufactured products between person and person, town and town, and even between districts; slave-labor; no markets and no market-places; credit, dunning, wife seized by creditor; trade language), property (land owned by men, women, children, if cleared for farms, also slaves bought or inherited; river joint-property of town for fishing purposes; money lent and borrowed; right in palm-trees by planting or inheritance; slaves held property by master's permission), inheritance, slavery, government (no great paramount chiefs; each town had its set of families and each family its *mata* or head, the eldest son; in a district usually a chief appointed by all the town to act as judge), justice and crimes (blood revenge, theft, homicide; drunkenness and madness no excuse; retaliation in kind; jury trial), organization (houses and villages; family—"those who sit around the same fire"; birth only membership of the tribe), kinship (hazy ideas of relationship, list of terms in Lutoba and Intongi), marriage (young girls and even babies betrothed, wooing and bride-gifts, polygamy when can be afforded, punishment of husband for ill-treatment, virgins rare above age of five, divorce, forbidden degrees), family (status of child depends on freedom or slavery of one or both parents, blood-brotherhood and milk-brotherhood), widows

(really none, because they become wives of the heir), morals (words for good and bad, *lau* and *bi*, have wide range of meaning; public reprobation visited upon doers of wrong acts when clumsily performed; death and disease abnormal states produced by witchcraft and fetishes of enemies; adultery a personal injury), sexual relations (free access from early age to puberty, after that restrictions upon girls; illegitimate children; masturbation; bestiality; sodomy common), death and burial (causes of death; decoration of bodies of important persons; coffins often made out of old canoes; mourning rags; three kinds of graves; slave-killing in former times; funeral rites; treatment of suicides, personal ornaments (painting and decking out of pregnant woman), metallurgy (social position of smith high; fire not to be polluted); fire (new fire, extinguishing fire); food (mud-eating; European salt avoided); cannibalism; narcotics (sugar-cane wine); hunting and fishing.

**Werner (A.)** Some recent linguistic publications. (J. Afric. Soc., Lond., 1910, 289-310.) Reviews and critiques of Edgar's *A Grammar of the Gbari Language*, etc., Chatelain's *Thonga Pocket Dictionary*, Steane's *Kleine Fullah-Grammatik*, Kotz's *Grammatik des Chasu*, Raum's *Versuch einer Grammatik der Dschagga-Sprache (Moschi-Dialekt)*, Meinhof's *Die Sprachen des dunklen Weltteils*, Brockelmann's *Précis de Linguistique Sémitique*, etc. Recent progress in the classification of African languages is noted. The similarity in grammatical structure between the members the "Bantu family" is striking, even where great difference in vocabulary exists. The "Negro group" may represent an earlier stage of development than Bantu. Meinhof believes that "Bushman is built upon a monosyllabic basis, and belongs to the Sudanese family."

**Wiedemann (A.)** Ägyptische Religion 1906-1909. (A. f. Religsw., Lpzg., 1910, XIII, 344-372.) Reviews and critiques of works by Naville, Erman, Amélineau, Petrie, Foucart, etc., on general topics; Schneider (ancient Egyptian culture and ideas); Massey (Hamitic origin of Egyptian, Aryan and Semitic mythology and religion); Issleib, Meyer, Jeremias (Egyptian and Jewish religions); Daressy, Weill, v.

- Bissing, Davies, Baertsch, Naville, Loret, etc., dealing with special deities, ideas of monotheism, etc.; Mader, Otto, on cults and priesthood; Sethe, Lacau, Pierret, Davis, Loret, etc. (Osiris and related topics); Meyer, Moret, Schäfer, Garstang, Pieper, Newberry, etc., on graves, grave-gifts, amulets, magic, etc.
- Witte (A.)** Zur Trommelsprache bei den Ewe-Leuten. (Anthropos, St Gabriel-Mödling, 1910, v, 50-53, 1 pl.) Describes briefly the drum-language of the Ewe (borrowed from the Ashanti; the phrases belong to the Tshi dialect) with seven specimen sentences. The key-note is "drum as you speak"; long syllables are struck long, short short; on the "male" drum with the right hand, high tones on the "female" drum with the left hand lower. Only a few individuals in each village know the "drum language." The "drum language" is a sentence-language, not a mere collection of conventional signals.
- Work (M. N.)** African agriculture. I. Its origin and early history. (So. Wkmm., Hampton, Va., 1910, xxxix, 615-618.) Treats of legends dealing with the origin of agriculture (Fjort attribute its origin to children; Swahile story of tobacco; Fjort and other legends of Earth as mother of all things), prayers and devices for rain, ceremonies connected with the harvesting of crops, sacrifices to harvest deity, festivals of "the new yam," etc. Agriculture is very ancient among the Africans and widespread over the continent; agricultural implements are few and simple.
- ASIA
- Abdullah (S.) et (MacIer (F.))** Études sur la miniature arménienne. (Rev. des Ét. Ethnogr. et Sociol., Paris, 1909, II, 280-302, 315-366, 5 pl., 15 figs.) Treats of Armenian miniature as represented in the Indjudjian Ms., of the 17th century (1683), now in the collection of M. Indjudjian of Paris (it came from Sivas, the ancient Sebaste, in Asia Minor). The Ms. is an *ašmavurkh*, containing the lives of the saints (Armenian; Greek; Latin up to the 6th century; Syrian), the greater part being Greek and the martyrology reaching to the 10th century,—to all this are added the lives of St Nerses Chnorhali and St. Nerses Lambronatsi, of the 12th century. The chief types represented in the miniatures are described with some detail. Some Armenian Mss., prior to 1000 A. D. are listed and briefly considered on pages 292-297. The rest of the first article deals with the miniaturists and the schools of miniature. The second article gives a list of ancient convents and illuminators who have worked in them; also (pp. 347-364) a chronological list, from 1019 A.D. to 1795 A.D., of known illuminators, etc. The Indjudjian *ašmavurkh* is "a perfect type of the Armenian illuminated Ms."
- Aus Kurdistan.** (Globus, Brnswgw., 1910, xcvi, 366-368.) Résumés data in Capt. B. Dickson's account of his travels in the parts of Kurdistan lying east of the Tigris, in the *Geographical Journal* (Vol. XXXV., 357-379). Physical character (a "Semitic" type is marked in the south), tribal divisions, village, agriculture, manners and customs, religion, family-life, of the Kurds and "Assyrians," etc.
- Aziz (P.)** Della differenza fra la grammatica e scrittura araba e la grammatica e scrittura siriana. (Anthropos, St Gabriel-Mödling, 1910, v, 444-453.) This Italian translation from Arabic is an extract (6th session) from the debate between Elia Bar-scina, Nestorian Bishop of Nisibi, Mesopotamia, and the Vizir Abi Alkasim Alhusein ibn Ali Almagribi, on the difference between Arabic and Syriac grammar and writing, from a book left by the Bishop. The Bishop maintains the superiority of Syriac and the greater beauty, exactness, and utility of Syriac writing as compared with Arabic.
- Babylonian legal and business documents.** (Rec. of Past, Wash., 1910, ix, 84-88, 6 figs.) Notes and extracts from the Babylonian documents published by the University of Pennsylvania,—*Babylonian Expedition*, Vol. VI, Pt. 2.
- Bade (W. F.)** A Semitic discovery in Rome. (Amer. Antiq., Salem, Mass., 1910, XXXII, 115-117.) Notes on excavation of the second Syrian temple (beginning of 4th century A.D.) on the Janiculum, "devoted to the worship of a Syrian Baal, in one of the composite forms which foreign cults usually assumed in a Roman environment."
- Baron Budberg (R.)** Aus der Mand-



schurei. Die Chunchudzen. (Globus, Brnshwg., 1910, xcvi, 149-153, 168-173, 2 fgs.) Treats of the Chunchudzes ("red beards"), robber-bands or "cossacks," of the northern frontier of the Chinese empire, their depredations, the Chinese efforts at repression, methods of punishment (torture, beating, fettering of various sorts, beheading, strangling), with details of an execution, etc.

— Chinese Prostitution. (Ibid., 317-319.) Treats of prostitutes in China, their origin, distribution, conditions of life, etc. Prostitutes by free will and for their own "benefit" are very few. The chief source is the sale of children by their parents in times of need, etc. They are closely connected with public houses and the stage. Prostitution is really not so wide-spread in China as in Europe and is most prevalent (as are sexual diseases) in places open to international trade. The large Chinese brothels resemble the "Tingeltangel" of Germany.

— Zur Charakteristik chinesischen Seelenlebens. (Ibid., 1910, xcvi, 111-113.) Notes on psychology of the Chinese: Confucianism as satisfactory substitute for religious system, crime and its causes (due in part to lack of consolatory faith), paralyzing effect of schools, toleration (remarkable), folklore, folk-medicine, ancestor-cult.

Becker (C.) Die Nongkrem-Puja in den Khasi-Bergen, Assam. (Anthropos, St Gabriel-Mödling, 1909, iv, 892-902, 5 pl.) Treats of the great yearly ceremony of *Nongkrem-Puja*, or goat-killing of the Khasis of Nongkrem in the mountains near Shillong. The preparations, sacrificial, ceremony itself, and the festival afterwards are described with some detail. The religious and social ideas and customs of the matriarchal Khasis are revealed in this great rite, which is usually celebrated in May.

Bertrand de Chazand (—) La mission de Lacoste dans la Mongolie septentrionale. (Bull. Soc. d'Anth. de Paris, 1910, vi<sup>e</sup> s., i, 127-133.) Notes on the de Lacoste expedition of 1909 in northern Mongolia. Ourga (the Lama city, of "the living God"), ruins of Karakorum in the valley of the Orkhon, Ouliasontai, Kobdo, etc. At Ourga anthropometric measurements were taken in

detail of 80 Mongols. In the discussion, M. Deniker cited the Mongol-Kalmuck proverb "Ears are deceitful, eyes truthful."

Bhutan (Globus, Brnshwg., 1910, xcvi, 98.) Brief résumé of article by J. C. White in the *Geographical Journal* for January, 1910. W. finds among the better classes of the Bhutanese 3 different types (a broad, pleasant-faced, "rather French in character"; a "Semitic"; an oval- and fine-faced).

Boerschmann (E.) Architektur- und Kulturstudien in China. (Ztschr. f. Ethnol., Berlin, 1910, XLII, 390-426, 23 fgs.) Gives results of author's investigations in 1906-1909 (14 Chinese provinces were visited). Notes on Chinese wall, palaces, and temples, flux of Chinese population, classes of society, seclusion, philosophy of Lao-tze, Chinese and Buddhist conception of universe, diagrams, temple of heaven in Peking, pagodas, temple of T'ai-shan in Shantung, Confucius temple in Wan hsien in Szech'uan, dragon-figures, plans of Chinese cities, holy mountains (5 old Chinese: T'ai-shan, 'Hengshan, 'Huashan, Sungshan, 'Hengshan; and 4 Buddhist), rock and cave temples (the sign for *spirit* is composed of those for *man* and *mountain*), family-graves and their characteristic architecture, altars, ancestor worship and cult of the dead, etc. Chinese basal ideals are the vastness and unity of conceptions, fundamental male and female forces in universe, 8 diagrams (rhythm and harmony), unity of man with nature.

Burlingame (E. W.) Buddhaghosa's Dhammapada Commentary, and the titles of its three hundred and ten stories together with an Index thereto, and an Analysis of Vaggas I-IV. (Proc. Amer. Acad. Arts and Sciences, 1910, XLV, 467-550.) Brief analyses are given of 14 stories in Bk. I, 9 in Bk. II, 9 in Bk. III, and 12 in Bk. IV.

Burne (C. S.) Occult powers of healing in the Panjab. (Folk-Lore, Lond., 1910, XXI, 313-334.) Based on data collected by H. A. Rose. Treats of cure by touch or contact (direct and indirect) with certain persons (fishermen, *Jats*, Brahmans, fakirs, "descendants of the Prophet"), special healings by touch, healings by contact with the tombs of saints, shrines, etc., drinking the water of sacred wells, going into

- sacred groves, cures by breathing on the patient, cures by voice, charms, incantations, formulas, amulets, cures by combined virtues of healer and words (specimen incantations for bites of snakes and stings of scorpions, pp. 329-331), written charms, etc. In much of the folk-medicine of the Panjab the sympathetic or symbolic rite is secondary, the essential element of magic being "the occult power (the 'virtue,' the *mana*) of the wonder-worker, or of the words or materials (plants, water and so on) used by the 'cunning man.'"
- Cadière (L.)** Sur quelques faits religieux ou magiques observés pendant une épidémie de choléra en Annam. (*Anthropos*, St Gabriel-Mödling, 1910, v, 519-528.) First section of account of Annamese superstitions and religious ideas and practices in time of a cholera epidemic (supplication to Heaven, vows, offerings to dead, cult of the spirit of a boundary-stone, etc.) and discussion of the data.
- Chémali (B.)** Naissance et premier âge au Liban. (*Ibid.*, 734-747, 3 pl.) First part of account of the ideas and practices of the people of the region of Lebanon (Syria) concerning birth and childhood. Sterility and conception (sterility a dishonor, diet of pregnant woman, divination for birth of son; pregnant woman fecundates fruit-trees), birth (mid-wife, ceremonials, son preferred), cradle, naming the child (lucky and unlucky names), suckling, sanitary and curative procedures, superstitious practices (evils due to bachelors, old maids, menstruating women; evil eye; dentition, dreams, good and bad auguries), amulets, etc.
- Crawshaw (A.)** An Armenian household. (*Oxf. & Cambr. Rev.*, Lond., 1909, No. 7, 61-65.) Treats chiefly of bridal chamber and contents in house of banker in a town of Asia Minor.
- Dahmen (F.)** The Kunnuvans or Mannabs, a hill-tribe of the Palnis, South India. (*Anthropos*, St Gabriel-Mödling, 1910, v, 329-327, 2 figs., 4 pl.) Treats of caste subdivisions, villages (usually in some deep, broad valley), houses (like those of the plains,) diet (chiefly vegetarian; animal food rare and reserved for feasts; Sinna Kunnuvans eat rat-snake and short 'ackal), dress (that of women only calls for special notice), occupation (agriculture chiefly, both sexes), cattle, village officials (each village has its chief, with his *mandiri* or "minister," i. e., helper), village assemblies, religion (greatly resembles that of plains; Subramaniyan and Puleiyar, sons of Siva, chief objects of worship; temples), origin-legend, marriage and marriage-rites (every man has claim to paternal aunt's daughter; child-marriage, polygamy, marriage-ceremony, bride-price, pouring of water, tying of the *tali* or neck-jewel, divorce easy and common, door-post marriage,—leads to prostitution), etc. Most of Father D.'s data relate to Periya Kunnuvans whom the Jesuit missionaries are now seeking to evangelize.
- Daniel (C.)** Armenische Märchen. (*Z. d. Ver. f. Volksk.*, Berlin, 1910, xx, 74-78, 323-326.) German texts only of 5 Armenian tales (recorded in Constantinople from a youth of Agn on the Euphrates, who heard them from his grandmother: The imprisoned boy, The horse of Kaimakam (pp. 74-76), The boy with the golden hair (pp. 76-78), the wise magician (pp. 323-325), The covetous man. The first is the "Dreamseer" in Chalatianz's collection of Armenian tales and legends; the second belongs with Grimm's "De Gaudeif un sien Meester"; the third with "Grindkopf" and the fourth with "Doktor Allwissend."
- Dirr (A.)** Fünfundzwanzig georgische Volkslieder. (*Anthropos*, St Gabriel-Mödling, 1910, v, 483-512.) Gives native text, translation, and music of 25 Georgian folk-songs selected from publications of J. G. Kargaretheli (1899) and D. Araqischwili (1905), the collection of the latter having been intended for the public schools of Tiflis and Kutais. Georgian folk-songs include "table-songs," love-songs (very numerous), harvest-songs, etc., work-songs, lullabies, etc., the characteristics of which are briefly noted. In the 25 songs the Gurians, Mingrelians, Kartvelians, Kachetians, Imerians, etc., are represented.
- Dodd (Isabel F.)** An ancient capital. (*Nat. Geogr. Mag.*, Wash., 1910, xxi, 111-124, 11 figs.) Treats of the ruins and sculptures of Boghaz Keouy, a modern Turkish village in northern Cappadocia, but in the 16th and 15th centuries B. C. a great fortified city

of the Hittites. The Hittite double-eagle, figure of Amazon, pictured rocks (two galleries with remarkable series of figures), secret passages and tunnels, cuneiform clay tablets (still undeciphered),—some in Hittite, some in Assyrian, but no bilinguals are considered. According to Prof. D., "Assyrian cuneiform claimed more importance and a greater vogue than did Latin, since for 3000 years and more it was the language of commerce and literature among all the civilized nations of the world."

**Forder (A.)** Excavated Jericho. (Rec. of Past, Wash., 1910, IX, 202-207, 5 fgs.) Notes on the hovels of sun-dried bricks, remains of a small citadel, Canaanitish wall (possibly the original wall of the city), pottery, primitive hand-mills, door-hinges, skeletons under foundations, etc.

**Forrest (G.)** The land of the cross-bow. (Nat. Geogr. Mag., Wash., 1910, XXI, 132-156, 16 fgs.) Treats of the Upper Salwin basin in Burma, from whence the Lissoo race are thought to have spread N. E., E., and S. over Yunnan and parts of N. W. Szechuan,—the cross-bow, with poisoned arrows, is their characteristic weapon. Contains notes on women's ornaments, rope-bridges, cross-bow and its use, Lissoo character, food (rice a luxury, wild-honey staple), houses, etc.

**Franke (O.)** Die religionswissenschaftliche Literatur über China seit 1900. (A. f. Religsw., Lpzg., 1910, XIII, 111-152.) Résumés and critiques of publications on Chinese religion. The works of J. J. M. de Groot, Dvórák, Parker, Grube, Giles, Heigl on Chinese religions in general, and Courant (Corean), Finot (Chams), Gilhodes (Kachins); Courant (monotheism), Chavannes (sun-god), Farjanel (ancestor-worship, imperial cult), Havret ("heaven-lord"); Tschepe (cult-places and sanctuaries of Confucius, etc.), Moule (Confucian sacrifice, musical instruments); Haden, Edkins, Hattori (Shuncius); MacLagan, Kingsmill, Tsussaint, Hartmann, Ular, Heyinger, Giles, Suzuki and Carsus, Farjanel, on Taoism and Lao Tze; Parker, Watter Chavannes, Huber, Takakusu, Suzuki, Richard, Carus, Pelliot, Laufer (on Uigur Buddhistic literature) Franke, on Buddhism, etc.; Grünwedel, Laufer, on Lamaism; Williams,

Magel, Macgowan, Grube, Stenz, Box, Walshe, Dols, Volpert, Carus, Betts (Miaotse), on folk-religion and folk-lore; Müller, v. le Coq, Bonin, Havret, Tobar, Pelliot, Laufer, on foreign religions (Māññism, Manichaeism, Nestorianism, Judaism, etc.) in ancient China.

**Friedländer (I.)** Zur Geschichte der Chadhirlegende. (Ibid., 92-110.)

Treats of the origin of the Chadhir legend, name (Al-Chadir, "the green one," the sea-demon into whom the cook of Alexander the Great was changed), the relationship of the tale (*Pseudo-Kallisthenes*, rabbinic legends of Elijah, the Koran; Christian traditions; Oriental, particularly South-Arabian and Abyssinian, identification of Chadhir with Melchisedek; genealogies of Chadhir; relationship to Messianic legends and ideas; identification with St George and with the Wandering Jew).

— Alexanders Zug nach dem Lebensquelle und die Chadhirlegende. (Ibid., 161-246.) Treats in detail the march of Alexander the Great in search of the fountain of life (the fountain episode occurs in his letter to his mother Olympias and his teacher Aristotle) and the legend of Chadhir. The *Pseudo-Kallisthenes* (the work from which Alexander-legends of all times and lands have borrowed; here the fountain-march legend appears for the first time), the Talmud (the Babylonian Talmud enlivens the legend with a tale of his finding of Paradise), the so-called *Homily* of the Syrian bishop, Jacob Sarūg (d. 521 A.D.; this is a metrical version of the Syrian Alexander legend, which arose ca. 514-515 B. C.), the Koran (cf. Sura 18, verses 59-63 and verses 82 ff., where borrowings from the Syrian legend have taken place), Chadhir and the cook of Alexander, etc., are discussed. According to F., "the Syrian form of the legend of the fountain of life is the bridge that unites not only the legend of the *Pseudo-Kallisthenes* but also the Glaukos legend with the Mohammed Chadhir-idea" (p. 237). In the gradual expulsion of the heathen elements of the fountain of life legend the Glaukos-Chadhir sea-demon lost his identity and was almost forgotten. Later he is raised from the humble position of cook or servant of Alexander



- and becomes his vizir, and gradually overshadows the great Macedonian himself, and so assumes an integral rôle in the oriental Alexander-legends.
- Gaudin (P.) et Regnault (F.)** Une paire de lunettes antiques. (Bull. Soc. d'Anthr. de Paris, 1910, VI<sup>e</sup> s., I, 7-8, 1 fg.) Brief description of an ancient pair of glasses of the double-monocle type from the excavations at Smyrna. They probably are intrusive and not really "ancient."
- Gilbert (O.)** Spekulation und Volksglaube in der ionischen Philosophie. (A. f. Religsw., Lpzg., 1910, XIII, 306-332.) Treats of speculation and folk-belief in the Ionic philosophy. Pantheism and monism, cosmogonic ideas, conceptions of deity (particularly in Heraclitus. G. concludes that "the Ionic doctrine of deity and of deities was not a break with folk-belief, but an attempt to comprehend and base this more firmly."
- Gilhodes (C.)** La culture matérielle des Katchins, Birmanie. (Anthropos, St. Gabriel-Mödling, 1910, v, 615-634.) Treats of habitat, tribal and social divisions (5 principal families; 2 classes (*Du ni*, seigneurs, and *Tarat ni*, commoners.) origin (from North, probably some part of Tibet; origin-legend), physical characters, clothing and ornament, head-dress, food (women cook, but sometimes men and even children; 3 meals a day; meat favorite), drink (water chiefly; also *phye* or beer, and brandy obtained from Chinese and Shans), tobacco (chewed; a few men smoke; no snuffing; betel), opium (use widespread), travel and hospitality, dwellings (form, construction, site, house-festival, decoration, furnishing, barns, etc.), disposition of village, fire (bamboo-friction; fire-place in center of each chief room; exorcism of the *nat* of fire and legend of its origin), etc.
- Goldstein (-)** Gibt es einen Berg Ararat? (Globus, Brnschw., 1910, xcvi, 190-191.) Points out that in Hebrew *Ararat* refers to a region or country not a mountain, and questions Sven Hedin's recent use of the term "Mt Ararat."
- Grimme (H.)** Über einige unbegründete Vorurtheile des Korans gegen die Juden Jathribs. (Anthropos, St. Gabriel-Mödling, 1910, v, 529-533.) Discusses Sura 4.48 and Sura 2.98 of the Koran in which the Jews are rebuked. The three phrases objected to by the Prophet are harmless dialectic forms due to the Aramaic influence on Arabic spoken by the Jews of Jathrib. No religious offence on their part is connoted by these passages in the Koran.
- Grünwedel (-)** Die archäologischen Ergebnisse der dritten Turfan-Expedition. (Z. f. Ethnol., Berlin, 1909, xli, 891-917, 22 fg.) Résumés the archeological results of the third Turfan expedition 1904-1906. The various styles of sculpture, etc. (Gandhâra, "horsesmen with long swords," older Turkish, later Turkish, Lamaistic), are described and the chief examples discussed, as represented in the temples, caves, etc. At Turfan the intellectual atmosphere is full of care of "death and devil," while around Kutsha the thing sought after is salvation and the exercise of transcendent virtue. Remarkable is the poor material underneath these gilded pictures. Wonderful effects were produced in this way. But decay and destruction have also been easy and one can find a basket-cover that was once a Buddha's halo.
- Haas (H.)** Religion der Japaner 1905-1908. (A. f. Religsw., Lpzg., 1910, xiii, 373-397.) Reviews and critiques of works on Shintoism, Buddhism, Confucianism. Publications of Wenckenstern (bibliography); Lange, Florenz, Aston, Revon, all treating of Shintoism; Hackmann, Haas, Lloyd, Suzuki, dealing with Buddhistic themes; Inouye, Lloyd, Knox, etc., on Confucianism and Philosophy.
- Harris (E. L.)** The American Excavations at Sardes. (Rec. of Past, Wash., 1910, ix, 278, 2 figs.) Note on excavations of April-June, 1910. Probable temple of Cybele discovered; also one of three or four known Lydian tablets; golden trinkets and pottery from the tombs, etc.
- Hartmann (R.)** Damaskus. Lage und Bild einer orientalischen Grossstadt. (Globus, Brnschw., 1910, xcvi, 303-305.) Briefly describes Damascus, situation, plan, building, etc.
- Hervé (G.)** Le Chinois Tchong-A-Sam à Paris. Note et rapport inédits de L.-F. Jauffret et de Le Blond à la Société des Observateurs de l'Homme, an VIII. (Bull. Soc. d'Anthr. de Paris 1909, v<sup>e</sup> s., x, 171-175, 2 figs.) Publishes with notes the reports of Jauffret and Le Blond on Tchong-A-Sam,

- a young Chinaman in Paris in 1800, having been brought to Bordeaux as a prisoner from a captured English vessel. He was not the first Chinaman seen in France. The presence of one Chin-Fo-Tsung is noted in 1687 and one named Hoang married and died in Paris, 1716.
- Higgins** (F. C.) A Chinese bronze tablet of the Sung dynasty. (Amer. Antiq., Salem, Mass., 1910, XXXII, 41-44.) Describes, with translation of inscription (ca. 976 A. D.), a tablet in the possession of Mr D. Proskey of New York. The text is in "seal" characters, and refers to the erection of a memorial urn to the Emperor Tai Tsung.
- Hodson** (T. C.) Some Nāga customs and superstitions. (Folk-Lore, Lond., 1910, XXI, 296-312.) Treats of "men's houses," eschatological beliefs, cleavage by sex in this world and the next, tabu of flesh of male animals to unmarried girls, treatment of children up to puberty, tattooing as a pre-nuptial or quasi-initiatory rite, head-hunting, tests of physical and mental strength, distinctions made between the married and the unmarried; "before and after marriage," *gennas* or communal rites with special food-tabus, birth-*gennas* (pp. 308-312).
- Hoogers** (J.) Théorie et pratique de la piété filiale chez les Chinois. (Anthropos, St Gabriel-Mödling, 1910, v, 1-15, 688-702, 4 pl., 2 figs.) Treats of filial piety in theory and practice among the Chinese. At pages 604-702 are given a translation (and reproduction of illustrations) of the little book on *The 24 traits of filial piety*. Chinese practice of filial piety is "external rather than spontaneous." The theory is an apotheosis of the parents.
- Hubert** (H.) L'origine des Aryens. À propos des fouilles américaines au Turkestan. (L'Anthropologie, Paris, 1910, XXI, 519-528, 15 figs.) Based on R. Pumpelly's *Exploration in Turkestan: Expedition of 1904. Prehistoric Civilizations of Anau, etc.* (Washington, 1908, 2 vols.). Treats of the pottery of Anau. H. is of opinion that the cradle of Aryan civilization was in Asia and perhaps south of Turkestan.
- Huntington** (E.) The fringe of verdure around Asia Minor. (Nat. Geogr. Mag., Wash., 1910, XXI, 761-775, 15 figs.) Contains notes on the region and people of Girmeh, Kuzzililar, Adana, etc.
- The illustrations are of ethnologic interest.
- Junor** (K. E.) Curious and characteristic customs of China. (Ibid., 791-806, 8 figs.) Treats of great forces of life (belief in an omnipotent force, not always a person); deep sense of retribution, inevitable for all men; reverence; sense of filial obligation); form of government (an imperial democracy); literature (scholars rule; the "superior man" corresponds to our "good man"); dignity of correspondence; position of the sexes (woman degraded); etiquette of the table; Orient and Occident; delicacies of the table; inventions and artistic and industrial skill; view of the foreigner; ancestral worship and fear of devils; the logic of the Chinaman and his spirit zone; driving out devils; power of money; exalted ideas embodied in proverbs.
- Karutz** (R.) Von kirgisischer Hochzeit und Ehe auf Mangyschlak. (Globus, Brnschw., 1910, xcvi, 37-43, 9 figs.) Based on information obtained in 1909 from an intelligent Kirghiz of Alexander fort, named Ura, and adds to the information in Pallas, Radloff, Schwarz, Lansdell, etc. The Kirghiz wedding really consists of seven "weddings," or ceremonies of a festal sort. The present ritual and other performances are a mixture of old customs and new additions,—unmistakable relics of bride-theft with compromises of a more peaceful epoch, regulations of patriarchal strictness with the lax concessions of decaying customs. Although polygamy is allowed half the Kirghiz are content with one wife; the rest with not more than two.
- Kasi** (M. M. D.) Der Kurdenstamm Manggur. (Ibid., 1910, xcvi, 213-215, 2 figs.) Notes on the Kurdish tribe Manggur, south of Saudshbulagh towards the Wesneh mts. Chief, history, nomadism, fighting, duels, religion (all Sunnites), etc.
- Ketkar** (S. V.) Inaccurate anthropologic data regarding India. (Amer. Anthropol., Wash., 1910, N. S., XII, 133-134.)
- King** (L. W.) Transcaspian archeology. (Nature, Lond., 1910, LXXXIII, 157-159, 3 figs.) Résumés R. Pumpelly's *Explorations in Turkestan: Expedition of 1904. Prehistoric Civilization of Anau* (Wash., 1908). K. regards P.'s suggestion of such dates as 8000 B. C.

for the beginning of the Neolithic settlement at North Kurgan as "wholly fanciful."

**Kohlbach (B.)** Spuren der Tätowierung im Judentum. (Globus, Brnschw., 1910, xcvi, 237-241.) Cites evidence as to the former practice of tattooing among the Jews. According to Dr K., "the *tefillin* (phylacteries) are the most important residuum of former tattooing among the Jews"; the blood-sign was probably tattooed on the forehead and right arm of the first born son, at the time of the Exodus, etc. In the blood-signs on the door-posts, the *mesusah*, we have the transference of the tattooing to the dwelling.

**Köhler (K.)** Seltsame Vorstellungen und Bräuche in der biblischen und rabbinischen Literatur. Ein Beitrag zur vergleichenden Sagenkunde. (A. f. Religsw., Lpzg., 1910, xiii, 75-84.) Treats of the significance of Job, 5. 23 ("stones of the field," etc.), where the mandragora-root seems to be referred to, and not, as some have thought, a semi-human creature; certain customs and ceremonials (symbolic of re-birth or renewal of life) performed among the Jews on occasion of the return of one long absent, etc.; marking with blood and the phylacteries (the blood-sign belonged to persons and houses in ancient Jewish times; like the phylacteries they have developed from amulets for the body and for the house). See also p. 84.

**Langenegger (F.)** Die Grabesmoscheen der Shi'iten in Iraq. (Globus, Brnschw., 1910, xcvi, 231-237, 5 fgs.) Describes the grave-mosques of the Shiite Mohammedans in Iraq (Babylonia),—the sanctuary of the Mahdi at Samarra on the Tigris, the grave-mosques of Kazimejin (near Bagdad), of Hussein near Kurbela, of Ali in Meshed Nedjef, etc. The architecture of these mosques resembles most that of Persian structures of a like sort. The cemetery of the Shiites near Bagdad is also described.

**Lannelongue (M.)** Une fonction supplémentaire du pied dans la race jaune. (C. R. Acad. d. Sciences, Paris, 1910, CL, 503-507.) Treats of use of foot as a prehensile organ among the peoples of the yellow race (Chinese, Japanese, etc.). Objects are easily picked up by the toes. Position of feet in sitting,—several varieties. Boatmen "steer

with hands and row with feet." Special adaptation of foot for diverse uses,— "mice caught alive."

**Lauffer (B.)** Zur kulturhistorischen Stellung der chinesischen Provinz Shansi. (Anthropos, St. Gabriel-Mödling, 1910, v, 181-203.) Gives results of observations during a journey from Tai-Yüan to Hsi-an in February, 1909. The peculiar character of the culture-zone of Shansi is pointed out and the need emphasized of the study of "the geographical differentiations of all phenomena of culture" in China. Of the folk in China the most important class for the ethnographer is the peasant, the laborer and workman. L. treats in some detail the peasant-house of Shansi (construction, ornament, etc.,—the "soul" of the Chinese house is not the hearth but the roof), village-arrangement, etc. The Chinese house has been decentralized from time immemorial. It also illustrates well "the non-identity of culture and psyche"; the impossibility of applying to China the European "genetic" successions of stone, bronze, iron, etc., is also indicated. In the great car of Shansi is to be seen the primitive type of the Chinese wagon. Modern China is built up on two culture-zones, North and South. The North (e. g. Shansi) represents the older, Chinese culture proper (under strong Siberian and Central Asiatic influences); the South largely non-Chinese (and under S. E. Asiatic influences). Shansi exemplifies a culture-zone created by local differentiations and foreign historic influences in combination.

**Laurentii (I.)** Der persische Bauer. (Globus, Brnschw., 1910, xcvi, 62-63.) Notes on the Persian farmer. In Persia, agriculture is the basis of everything. The life of the Persian peasant needs to be made freer.

**Leclère (A.)** Le Zodiaque Camodgien. (Rev. des Ét. Ethnogr. et Sociol., Paris, 1909, II, 159-174, 1 pl., 4 figs.) Describes in detail the Cambodian zodiac (the 12 *tevodas* of the little cycle, the signs of the 12 years of the little cycle, the 12 signs of the solar zodiac, the circle of the 27 signs of the lunar zodiac, the signs of the 12 months, etc.). L. thinks that the Greco-Egyptian zodiac may have been brought to India by the successors of the generals



of Alexander; the Hindu zodiac was in Cambodia in the 9th century, A. D.

- L'Almanach Cambodgien et son calendrier pour 1907-1908. (Ibid., 367-373.) Treats of the Cambodian almanac and calendar for 1907-1908, "the year of the serpent, the ninth of the little cycle," with translation of the Cambodian original.

**Legendre** (A. F.) *Far West Chinois. Kientchang. Les Lolos.* (R. de l'Éc. d'Anthr. de Paris, 1910, xx, 185-205, 7 figs.) Based on personal observation, etc., of the Lolos of western China, 1907-1909. Treats of habitat, dwellings, furniture, utensils, etc.; weaving of woolen garments and making of "rain-coat"; physical and moral characters (vigorous and healthy; would make perfect soldiers if they had perseverance; vendettas; slavery mild; altruistic towards feeble, women, child, aged, etc.; honest); family, clan, tribe (family independent, education merely physical, male descent, clan-exogamy, feudalism, 3 castes; ordinary theft within clan does not exist; intertribal and inter-clan robberies; murder by member of another tribe causes war; products of soil belong to cultivator and not to clan-chief); religious ideas (belief in good and bad spirits, the latter only being supplicated by shamans, never by the party interested; augury by scapulum of goat or sheep; traditions (origin-myths, first man fell from sky; deluge-legend,—Sifan, Lolos, and Chinese descended from 3 sons of brother and sister who escaped flood in wooden chest), funeral rites (cult of dead not known before meeting Chinese), etc. At pages 199-204 are notes on utensils (no pottery of Lolo origin), currency (none of Lolo provenance), weights and measures, clothing, trades and professions, fire-making, modesty (highly developed); p. 204, translation of Lolo wedding-song. The Lolos are not a compact nation, only one in process of formation.

- *Les Lolos. Étude anthropologique.* (Ibid., 1910, vi<sup>e</sup> s.1, 77-94, 3 pl. Gives details of anthropometric measurements and descriptions of 19 Lolos of the upper valley of the Kien Tch'ang, on the river Ngan Ning (hunters and shepherds, now become agriculturists, after the devastation of their forests, an art taught them by the Chinese; the latter are also

responsible for the ravages of alcohol among them). These Lolos tend to subbrachycephaly or mesaticephaly (brachycephalic 1, sub-brachycephalic 9, mesaticephalic 7, sub-dolichocephalic 2; average 80.2); stature ranges from 1,560 to 1,780 mm., average 1,684; color of skin close to brunette white, when not bronzed by wind and sun; eye-color chestnut 3.1; the fore-arm is well-developed. Besides the Lolos of fine stature, there are to be found among them (outside of Chinese *mélis*) two other types: a) a rare, markedly negroid type, but with rosy tint of face and bronzed color of skin; b) a type resembling a. Of these two types, both small statured (1,500-1,600 mm.) Dr L. considers a to represent the original inhabitants of the south-western region of China, while b is more allied to the Negro. Evidently, a good deal of race-mixture has occurred in the Lolo country.

- v. Löwis** (A.) *Eine Umformung der Gregoriuslegende im Kaukasus.* (Z. d. V. f. Volksk., Berlin, 1910, xx, 45-56.) Gives German text of "The Wanderer out of the river," a variant (probably told by an Armenian) from Transcaucasia, of the Gregorius legend of the "Story of the good Sinner." Variations from the Latin version occur in the absence largely of personal and place names, elimination of unnecessary detail, subordinate personages, elimination of specifically Christian items, smoothing away of individual characteristics, incorporation of certain *märchen-traités*.

**Marie de St Élie** (A.) *Le culte rendu par les Musulmans aux sandales de Mahomet.* (Anthropos, St Gabriel-Mödling, 1910, v, 363-366, 2 pl.) Reproduces, with translation, etc., two leaves, obtained with difficulty at Damascus, the first entitled "Description of the Sandals of the Prophet, etc.," the second represents one sandal only. The figure of the Prophet's sandal is a talisman against evil, etc. The amount of arabesquing around the sandals indicates the respect, love, and veneration in which these relics are held.

- M. Aurel Stein's jüngste Forschungen in Innerasien.** (Globus, Brnschw., 1910, xcvi, 59-62, 74-77.) Résumés Dr Stein's explorations of 1906-1908 in Kashgar, ruins of Tatis (Graeco-

Buddhistic art), Khadalik (Mss. in Sanskrit, Chinese and "Khotanese, unknown tongue," many wooden tablets in these and some in Tibetan), ruins in the oasis of Nija (tablets in Hindu, etc.; from numerous houses explored), Tcharklik, Lopnor (here as elsewhere many Kharoschti documents), ruins of boundary-fortifications (from Anhsi on), "Caves of the thousand Buddhas" (sculptural art testifies to relations of India and China during the period of flourishing of Chinese Buddhism),—in this oasis Dr S. discovered many manuscripts, pictures, etc., of which he was able to obtain a goodly number from the priest of the temple. In the ruins of an old boundary fort on the Masartag hill, west of the Jurunkash, a considerable number of documents (Mss. and tablets) were also found.

**Meissner (B.)** Mondfinsternisse im Volksglauben der antiken und modernen Babylonier. (Mitt. d. schles. Ges. f. Volksk., Breslau, 1909 XI, 113-119.) Compares the idea of the eclipse of the moon being due to its oppression by evil spirits, found in the ancient Babylonian records (cited on pages 116-117), with the same idea reported by Layard of the natives of this region and confirmed by M. on the spot in 1899-1900. The author considers the modern Arabian account to have been borrowed from the Babylonian original.

Luftfahren im alten Orient. (Ibid., 1910, XII, 40-47.) Treats of legends and stories of flying in the ancient Orient. The descent and ascent of deities, the flight of the soul (in Parsee and Jewish religion), the "taking up" of Enoch, Elijah, the ascension of Christ, flying by means of wings or on birds (chiefly eagles), etc. At pages 42-43 is given the description of the flight of the hero Etana, from an ancient Babylonian legend. The tale of the bird-chariot of Alexander the Great (in the *Pseudo-Kallisthenes*), the story of the achievement of Achiqar, the wise minister of Sanherib (used by Maximus Planudes and known to the author of the book of Tobit), etc., are considered.

**Michow (H.)** Zur Geschichte der Bekanntschaft mit Sibirien vor Jermak. Alte russische Erzählung "Über die unbekannten Völker der Ostgegend." (Mitt. d. Anthropol. Ges. in Wien, 1910,

XL, 1-21, 14 fgs., 2 maps.) Treats, after Anutschin, the relations of European Russia with Siberia before the time of Jermak, with special reference to a Russian account belonging to the 15th century ("On the unknown peoples of the Eastern region," i. e., the Obi country, etc.), found in a Novgorod Ms., which has been printed. Nine kinds of Samoyeds are treated of in this account: the cannibal Samoyeds; the Samoyeds who shed their skins; the Samoyeds who are shaggy-haired from the navel down, the Samoyeds who have their mouths on top of their heads; the Samoyeds who freeze up for the winter; the people on the upper Obi who live under ground; the headless Samoyeds, with their mouths between their shoulders and their eyes in their breasts (these shoot out of iron tubes); people who step deep in the ground, on a lake where silent trade is carried on; mountain Samoyeds. Only iron implements are mentioned, acquaintance with the Tungus and other stone and bone using tribes having come later. The illustrations to this paper are of interest; also the maps.

**Montgomery (J. A.)** The pronunciation of the "ineffable name" according to a Jewish text in the Museum. (Univ. of Penn. Mus. J., 1910, I, 2830, 1 fg.) Discusses the spelling out of *Yahbēh* (*Yahvēh*) in the proper name of a man Berechiah (Blessed of Yahu) in an inscription on a Hebrew incantation-bowl. M. thinks the exorcist "has expressed the pronunciation of the ineffable name because of its magical potency."

**Neiters (R.)** Strassenrufe in Tokyo. (Globus, Brnshwg., 1910, xcvi, 325-328.) Treats of street-cries in the city of Tokio, Japan. Cries of tinkers and repairers of all sorts, salesmen of various articles, food of all kinds, etc.; cries of buyers (of old or second hand articles, ashes, manure, etc.). Many Japanese street-merchants have onomatopoeic cries. The Japanese children often call out insulting terms to Europeans on the street.

**Neues über die Lases.** (Ibid., 1910, xcvi, 143-144.) Resumes from the Proceedings of the Academy of Sciences in St Petersburg, Prof. Marr's account of his visit to the Lases, a Grusinian people of the Caucasus. In politics the Lases are all "Young Turks." Ordinarily they use Turkish in conversation,

leaving their mother-tongue "to the women." They are very much Turkized in other respects. Prof. Marr is about to publish a grammar, dictionary, and chrestomathy of the Tchan or Lasic tongue.

**O'May (J.)** Playing the wer-beast: a Malay game. (Folk-lore, Lond., 1910, XXI, 371-374.) Describes a favorite game of boys of the Malay Peninsula, *Hantu musang* (civet-cat demon), in which a boy is "hypnotized" and "turned temporarily into such a beast by possessing him with the 'hantu of the musangs.'" If kept so for an hour there is danger of his becoming a real *musang*.

**Paradies, Sintflut und die Wiederbewässerung** Mesopotamiens. (Globus, Brnschw., 1910, xcvi, 123-125.) Résumés article of Sir W. Willcocks in the *Geographical Journal* (London) for January, 1910, treating of the site of the Garden of Eden, the deluge, and the possibility of re-watering Mesopotamia.

**Paton (L.)** Some Syrian baskets. (So. Wknn., Hampton, Va., 1909, xxxviii, 657-664, 18 fgs.) Describes varieties of baskets made in the Lebanon (shallow baskets for displaying vegetables and fruits, made of unpeeled twigs; large trays for collecting silk-worms, made of light-colored or peeled ozers; woven rush baskets; split bamboo baskets; sewed baskets) with account of the process of manufacture of the Damascus type and of the sewed basket.

**Pilsudski (B.)** Schwangerschaft, Entbindung und Fehlgeburt bei den Einwohnern der Insel Sachalin, Giljaken und Ainu. (Anthropos, St Gabriel-Mödling, 1910, v, 756-774.) Treats of pregnancy, childbirth, miscarriages, abortion, etc., among the Giliaks and Ainu of the island of Saghalin. The Giliaks have a special "birth-house," *lan-raf*; quiet during the act of giving birth is enforced; no artificial helps are known; new-born children are not called "boys" or "girls" at once; natural miscarriages are common; during the birth-pains of his wife the man "loosens" all he can in the way of dress and personal ornaments, and performs other symbolic actions; in the case of twins one is thought to be a son of the mountain and forest god, and twins are looked on with fear all their lives, those who die in infancy are feared even more. Among the Ainu certain prep-

arations for child-birth taboos are in vogue; the birth takes place with the woman at her accustomed place in the house, but children, young men, and sometimes also adult men are driven out; massage to help delivery is practiced and there are midwives; the facts of birth are not concealed from children; the husband is often helpful and sometimes acts as midwife; women in child-bed are given special attention, cared for and fed well; likewise the child, whose head is "reshaped" by hand-pressure; miscarriages are rare, abortion is much more common among the Ainu than among the Giliaks; transference of infertility is believed in; menstruation is more irregular than with white women; menstrual blood is thought to have talismanic qualities. With the Ainu there are many traces of the time when woman played the chief rôle in family-life.

**Pinches (T. G.)** Discoveries in Babylonia and the neighboring lands. (Rec. of Past, Wash., 1910, ix, 95-112, 2 fgs., map.) Slightly abridged from the *Journ. of the Trans. of the Victoria Inst.* (Lond.), vol. xli, with illustrations added. Treats of proto-Elamite discoveries (inscriptions, bas-reliefs, etc.), Babylonian investigations of recent years, etc.

**Rao (C. H.)** The Gonds of the Eastern Ghats, India. (Anthropos, St. Gabriel-Mödling, 1910, v, 791-797.) Based on visit in 1907. Treats of physical features (not favored; few with curly hair; no case of woolly hair), divisions (3 strictly exogamous), totemism (each division has many totemistic septs), marriage (before or after puberty; ceremonies; "house son-in-law"); eloping; bride-capture; remarriage of widows), religion (numerous deities, spirits, demons, etc.); chief gods worshiped are Budha Deo and Dhula Deo; sacrifices; dead usually burned.

**Rescher (O.)** Weib und Ehe in der Spruchweisheit der Araber. (Globus, Brnschw.; 1910, xcvi, 186-188.) Cites numerous Arab proverbs concerning woman, marriage, etc., from Mohammed ben Cheneb's *Proverbes d'Algérie* (Algier, 1904-1907), etc. The more or less brutal or gallant sensuality of the Orient appears in many of them. Of ethnological significance is this: "Let him who loves



beauty seek a Georgian, who loves cunning a Jewess, who loves quiet a Christian, who loves pride and fancy a Turk, who loves generosity and nobility an Arab."

**Ronzewalle** (P. S.) Hittite stele from the environs of Restan. (Rec. of Past, Wash., 1910, IX, 67-69, 4 fgs.) Brief account of a stele of grey local basalt found on the right bank of the Orontes, near Restan, in 1902, and rescued later by the author. This inscribed stone is probably the most southerly Hittite monument of the sort yet discovered. The account is translated from the author's original article in the *Mélanges de la Faculté Orientale* (Univ. de S. Joseph, Beyrouth, Syrie, 1909), by H. M. Wright. Hittite monuments of Arslân-Tépé. (Ibid., 69-71, 2 fgs.) Treats of four Hittite reliefs from the little hill of Arslân-Tépé, at Orda-Su, a village about an hour north of Malatia, two representing religious scenes. There is need of careful excavation at Arslân-Tépé.

**Rose** (H. A.) Folk-medicine in the Panjab. (Folk-Lore, Lond., 1910, XXI, 83-86.) Items from the Gurgaon district (earth-smelling to test well-water; hydrophobia-cure, cures of stomach-ache, tumors, etc.; hereditary powers,—in one case among the Rohtak Jats in the female line; cures for scrofula, boils, cattle-plague, etc.), Hissâr district ("blowing of spells"), Jhîlam district (one man "cures" tooth-ache and ring-worm by spells learned from a negro cook in East Africa; amulet for inflamed eyes; charms against evil spirits), Ludhiána district (snake-bite cure), Salt Range (cattle-healing). In these cures brahmans, fakirs, Koran-reciters, blacksmiths, descendants of saints, children born by the foot-presentation, cattle breeders, etc., all figure as healers.

— Panjab folk-lore notes. (Ibid., 216-217.) Items of good and bad luck, concerning birds and animals (owls, blue-jay, shrike, lizards, snakes, king crow bird, fishhawk), sugar-cane, several plants, etc.

— Fictitious Kinship in the Panjab. (Man, Lond., 1910, X, 17-21.) Treats of various types of fictitious kinship or fraternal relation: Gangâ-bahâis (formed irrespective of caste or sex, by

drinking Ganges water together from each others hands; exchange of shawls at a sacred place; *pahul* among Sikhs is similar; adoption (not common as a religious rite; exchanging gânáns or wedding-wristlets and eating rice and milk together by two youths; *pagwat* (looser social bond by exchange of *pagri* or turban); Châdar or orhnâ-badal (for women, corresponding to the *pagwat* for men); customs of women in Delhi, terms for adoptive sisters, etc. The applications of the *pagwat*, etc., among cattle-lifters and other criminals is discussed.

**Saad** (L.) Jafa. (Globus, Brnswgw., 1910, xcviII, 137-141, 1 fg.) Describe s, with plan, the city of Jaffa (New Testament Joppa), houses, inhabitants, churches, etc. The population of some 35-40,000, is very mixed, including 300 negroes, 600 Egyptians, 100 Armenians, etc.—the Moham-medans number more than half. Dress is taking on more and more a European aspect. It is visited yearly by 4,000 tourists and 9,000 to 10,000 pilgrims.

**Schmidt** (E.) u. **Bartels** (P.) Beiträge zur Anthropologie Südindiens. (A. f. Anthrop., Brnswgw., 1910, N. F., IX, 90-158, 7 pl., 3 fgs.) Edited from Ms. of late Dr S. by Dr B. Ethnological introduction (pp. 91-110) treating of European element, Eurasians, Arabs, Persians, Jews (white and "black"), Parsees, Chinese, Burmese, Malays; Aryans, Dravidians, etc.; the historical contact of Indian peoples with others). Pages 110-158 are occupied with anthropological data (descriptions and details of measurements, etc.) concerning 17 Brahmans, 23 Sudras, 23 Wellala, 19 Shanar, 28 Badaga, 23 Toda, 21 Kota, 28 Paria, 27 Malser, 20 Malâ-Arrâan, 30 Kurumbas, 14 Irulas. The eyes of the southern aborigines show shades of brown like the skin, and the hair is regularly black. Among the Dravidian peoples stature varies from 1.515 mm. (Ullade) to 1.690 (Tolas); the cephalic index from 72 (Badaga) to 79.31 (Wellala), the whole range being from 70.4 among the Badaga to 81.8 among the Wellala. In cephalic, facial, and nasal indices there is a marked difference between the tribes of the Nilgiri Hills and the great mass of the Dravidian tribes of

the south, greatest in the nasal index, least in the cephalic.

**von Schultz (A.)** Der "Turssuk." Verkehrs-geographische Betrachtungen aus dem westlichen Pamir. (Globus, Brnschw., 1910, xcvi, 105-108.) Describes the nature and use of the *turssuk* (a raft of inflated sheepskins, resembling the old Assyrian raft or skin-float still in use under the name of *kellek* in Armenia and Mesopotamia) employed on rivers in western Pamir.

**Scidmore (Eliza R.)** Mukden, the Manchu home, and its great art museum. (Nat. Geogr. Mag., Wash., 1910, xxi, 289-320, 29 figs.) Contains notes on people, dress and ornament, shop-signs, city-life, houses and their adornment, Manchu samovar, dragon throne, Kienlung and Kanghsi pottery, porcelain (the most marvellous collection in the world), tombs of Manchu ancestors, etc.

**Shakespeare (J.)** Manipur festival. (Folk-Lore, Lond., 1910, xxi, 79-82, 1 pl.) Describes the *Kwak Jatra* or "Crow Festival" as observed by the author in 1909. It exemplifies the way in which "customs prevalent before the conversion of the people to Hinduism have been adapted to the requirements of the new faith." Part of the ceremony is the shooting of Rāvan the ten-headed, the ravisher of Sita. The Manipur story of how he got his ten heads is given on p. 82.

— Note on the Manipuri "Yek." (Man, Lond., 1910, x, 59-61.) Treats of the 7 main divisions of the Meithei population, known as *salai* or *yek*, each named after a mythical ancestor, and each subdivided into a large number of *sageis* or *yumnaks*, each of these being named after its founder. Each *yek* has "a certain flower, animal, etc., which is preferred by the god of the *yek* and used in his worship." The Manipuri *yek* seems not to be a totemistic division. Originally there were 9 *salais* or *yeks*.

**Stübe (R.)** Oskar Münsterberg's "Chinesische Kunstgeschichte." (Globus, Brnschw., 1910, xcvi, 40-45, 13 figs.) Résumés and reviews O. Münsterberg's *Chinesische Kunstgeschichte*, Bd. I (Esslingen a. N., 1910), which treats of art of the pre-Buddhistic period and of high art, painting, and sculpture from the third century to the present time. A second volume is to deal with archi-

itecture and industrial art. Münsterberg assumes relations of Chinese art with that of the West even in the stone age (third millennium B. C.)

**Thompson (R. C.)** On some prehistoric stone implements from Asia Minor. (Man, Lond., 1910, x, 71-72, 4 figs.) Brief account of two andesite implements from near Angora, an axehead from near the entrance of the Soghanli Dere, about 25 miles west of the great mountain Argæus, and a beautifully polished serpentine axehead bought at the Hittite ruins of Enyuk. In the country between Angora and Eregli are scores of tumuli, and at Ajemi is "a prehistoric village of stone hut circles extending for more than a mile down a small valley."

**Vaillant (L.)** Note sur un berceau sarte. (Bull. Soc. d'Anthr. de Paris, 1910, vi, s., 1, 22-23.) Describes a wooden cradle of the Sartes (the type is common in Russian Turkestan and Kashgaria), its accessories, ornamentation, etc. Its use induces flattening of the occiput, exaggerating the brachycephaly prevalent in this region.

— Le Turkestan chinois. (Ibid., 8-17, 2 pl.) Treats of country, inhabitants, religion, dress, activities, social life, Buddhist remains (terra-cottas, etc. of Toquz Sarai), physical characteristics, race-contact, etc. The Turkestan Muslims have never been fanatics, nor has Islam changed their mentality, still calm and nonchalant.

**Volpert (A.)** Das chinesische Schauspielwesen in Südschantung. (Anthropos, St. Gabriel-Mödling, 1910, v, 367-380, 8 pl.) Treats of the theater in South Shantung, China. Actors professional (despised by people) and amateur, female companies of players (*Ma bantse hi*); the stage, representation, costume (true to period), texts of plays (taken mostly from old tales, etc.; comedy, *su hi*, and tragedy, *ku hi*, also love-plays, *fenn hi*), times and occasions of plays (all classes and for various purposes), theater-attendance, etc. At pp. 377-380 the acting of a play witnessed by the author in 1907 is described.

**Weissenberg (S.)** Die kaukasischen Juden in anthropologischer Beziehung. (A. f. Anthrop., Brnschw., 1909, N. F., viii, 237-245, 1 pl.) Gives results of anthropometric studies (head and bodily measurements, cephalic, facial, nasal indices, color of skin, hair, eyes)

of 33 Grusian Jews (also 4 Jewesses), and 20 Mountain Jews. The Caucasian Jews are brunette, brachycephalic (with tendency to hyperbrachycephaly),—stature of Grusian Jews averages 1,630 mm., that of the Mountain Jews 1,640 mm.; average cephalic index, of former 85, of latter 84.7. The straight nose is the prevalent form, the "Semitic" type occurring in 20 %. Dr W. believes that the original Semitic type was dolichocephalic, and inclines to accept the view of von Luschan that the Jews had already in prehistoric times mixed with the Armenoid Hittites and taken on their physical type. The East European Jews owe their characteristic traits (since weakened by mixture of European blood) to migration through the Caucasus or to mixture of races there.

**Whatham** (A. E.) The origin and significance of the worship of the Diana of the Ephesians. (*Amer. Antiq.*, Salem, Mass., 1910, XXXII, 35-40.) Discusses the views of Prof. Ramsay, in his article in Hastings' *Dictionary of the Bible* on "Diana of the Ephesians." W. sees in the goddess in question not "the type of the queen bee, a counterpart to the Diana of the Greeks and Romans," but "the lustful Semiramis of Western Asia, the Astarte of the Hittites, Syrians, and Phenicians, and the Istar of the Assyrians and Babylonians," etc.

**Whyte** (C. D.) The incest tabu. (*Man*, Lond., 1910, x, 98-99.) Cites the case of the fertility of the Chinese of the south as proof of the incorrectness of the statement of Havelock Ellis, cited by Mr Aston (see *Man*, 1909) that "the pairing impulse is not evoked in boys and girls brought up together from infancy."

**Wingate** (J. S.) Armenian folk-tales. (*Folk-Lore*, Lond., 1910, XXI, 217-222, 365-371.) English texts only of three tales. The foolish man, Brother lambkin, The magpie, and his tail. The two first are from Bishop Servantziantz's collection of Armenian folk-tales called *Manana* (1878), the third from his later work, *Hamaz Kodex*.

**Zimmerman** (J.) The Samaritan pass-over. (*Rec. of Palest. Wash.*, 1910, IX, 131-153, 16 figs.) Describes this "remarkable religious feast" as witnessed by the author at Nablus, on the site of the ancient Shechem, in April, 1904.

**Zumoffen** (G.) Le néolithique en Phénicie. (*Anthropos*, St Gabriel-Mödling, 1910, v, 143-162, 9 figs., 8 pl.) Treats of the neolithic period in Phenicia (represented by implements of polished stone and crude pottery, here as elsewhere). The "stations" of Ras el Kelb, Djaïta (caves, etc.), Ras Beyrouth, Harajel (cave), Tardedj (cave with human bones, etc.). The paleolithic implements, e. g., at Ras el Kalb, seem better preserved often than the neolithic (a fact due to the surface exposure of the latter). For the neolithic implements stone foreign to the Lebanon region was employed. At Ras el Kelb and Ras Beyrouth no remains of fauna have been found; those of Djaïta seem to have belonged to species already known to paleolithic man in this region; no remains of domestic animals have yet been discovered. Ras el Kelb was a place for the manufacture of stone implements, etc. Except for parallel lines in many cases the pottery of Djaïta is not ornamented. At Ras Beyrouth is "an indescribable pêle-mêle" of heterogeneous objects,—"bits of Phenician glass, fragments of carafes, sardine-boxes, pieces of locks, Italian marble, Egyptian granite, etc."—the refuse-heap of ancient and modern times. The Harajel grotto was not used for human habitation.

# INDONESIA, AUSTRALASIA, POLYNESIA.

**Alexander** (W. D.) The origin of the Polynesian race. (*J. of Race Devel.*, Worcester, Mass., 1910, I, 221-230.) Discusses theory of American origin, antiquity of man in Polynesia, Asiatic origin of the Polynesians, Aryan and Semitic theories, etc. According to A., "the remote ancestor of the Polynesian race in prehistoric ages dwelt in Northern India," from whence they spread through Farther India into the East Indian Archipelago, driving into the mountains or exterminating the aboriginal black races, being themselves afterward "conquered, amalgamated with, or expelled by Mongoloid tribes from the mainland of Asia; a subsequent migration of the more enterprising to the islands of the Pacific, and particularly Polynesia, took place." Outside of W. v. Humboldt and H. C. v. d.



Gabelentz, the author cites authorities in English alone, and seems to have missed the more recent literature in German, etc. It is hardly exact to state (p. 222) that "the natives of the western coast of America are among the least maritime of known races." Other inaccuracies of statement also occur.

**Archambault (M.)** Les sculptures et les gravures sur roches de la Nouvelle-Calédonie. (Bull. Soc. d' Anthr. de Paris, 1910, VI<sup>e</sup> s. 1, 517-530.) Treats of sculptures and engravings on rocks in New Caledonia: "La Mulette" (Né-gropo), "Henriette" (Gouenreu), "Cathédre" (Bouérou), "Grange" (valley of Koua), "Jessie's stone" (Gouenreu), "Françoise" (ravine of Dô-Nèva), "Lucien Dubois" (Monéo), "Feillet" (Ponérihouen), Chambeyron (Pt Bogota), "Badimon" (Canala), "Bernier" (Ni), "Cent Pierres" (Poru), "Beau-deau" (valley of Dothio), "Jeanneny" (Fouuary), "Petites Pierres" (Houailou), "Pierre des Mineurs" (Kouenthio), etc. The chief figures in these rock-carvings are in a sort of relief alternating with the hollowed out motif. The concentric cross, the spiral, the concentric circle, the concentric crescent, the oval (approximate) are the chief ornamentation,—figures of human beings, often with geometric stylizing, abound. Among animals represented are birds, crocodiles, serpents (no land-species exists on the island); plants are less numerous. Figures of weapons, implements, etc., are also found. "Hieratic symbols" (triangles, ladders, concentric squares, rectangles, etc.) and also "alphabetiform" signs (these are discussed on pages 528-529) are likewise represented. The origin of these signs of a "letter" sort needs further investigation.

— Quelques sculptures sur pierre d'origine néo-calédonienne. (Ibid., 1909, V<sup>e</sup> s., x, 258-260.) Treats of sculptures in relief on stones (the only examples of the sort attributed to the Kanakas of New Caledonia), human face, lizard,—found in the territory of the Gondé tribe in the valley of Huailu. The lizard-sculptures may have something to do with totemism.

**Basedow (H.)** Der Tasmanierschädel, ein Insulartypus. (Z. f. Ethnol., Berlin, 1910, XLII, 176-227, 16 figs.) Based on study of 126 Australian and

36 Tasmanian skulls in the Museum of the Royal College of Surgeons in London, etc. (measurements, etc., are given). The average capacity of the Australian crania is, male 1287 cc., female 1145; Tasmanian male 1314, female 1156 cc.; the whole range being, Australian 1010-1640 cc., Tasmanian 1060-1465 cc. The average cephalic index of the Australian crania is, male 70.8, female 72.5; Tasmanian, male 74.8, female 76.8. The Australian cranium is dolichocephalic, the Tasmanian mesocephalic. The great development of the supraorbital region in the Australian skull is, according to B., rather secondary than primary or atavistic. Hair of the Tasmanian type is not rare among the Australians. B. holds that the Tasmanian was originally a genuine Austral type, and has been insularly modified. The dingo was probably never in Tasmania; its entrance into Australia even may have been subsequent to the separation of Tasmania from the mainland.

**Bean (R. B.)** Types of Negritos in the Philippine Islands. (Amer. Anthropol., Wash., 1910, N. S., XII, 220-236, 16 figs.)

**Biasutti (R.)** I Tasmaniani come forma d'isolamento geografico. (A. p. l'Antrop., Firenze, 1910, XL, 108-116, map.) Résumés and criticizes recent studies (Gräbner, Klaatsch, Frobenius, Thomas, Schmidt, Ling Roth, Turner, Basedow, etc.). In essentials of race and culture the Tasmanians represented an older type than the general Australian, a type preserved by geographical isolation. Craniologically and in the form of the hair the Tasmanians differ from the Australians. The distribution-map (p. 113) shows the percentages of skulls broader than high,—greatest (84%) in Tasmania, least (9%) in the north of Australia. The Australians are the more modified and less primitive people.

**Bird (W. H.)** Some remarks on the grammatical construction of the Chowie language as spoken by the Buccaneer Islanders, North-Western Australia. (Anthropos, St Gabriel-Mödling, 1910, v, 454-456, map.) Brief notes on pronouns (no gender-distinction), nouns (no special form for plural; adjectives of quality follow), adverbs, verb (verb "to be" regular, but seldom used). These natives have "remarkable initiation and other ceremonies, blood-

- drinking customs, and also some interesting legends."
- Blackenhorn** (M.) Vorlage eines fossilen Menschenzahns von der Selenka-Trinil-Expedition auf Java. (Z. f. Ethnol., Berlin, 1910, XLII, 337-354, 5 fgs.) Treats of the finding of a lower left molar human tooth from the alluvium of the Sondé, a stream in the Trinil area, its nature and significance, with a report of the investigation of the tooth by Walkhoff, who thinks it may be older than the tooth of Dubois' *Pithecanthropus*. The age of this relic is, however, still doubtful.
- Bolsius** (A.) Une légende alfourée. (Anthropos, St Gabriel-Mödling, 1909, IV, 879-891.) Gives native text, with translation and notes, of "the tale of Pandagian" in the language of the Alfurus of Minahasa, to which is prefixed a brief grammatical sketch of the Tumbulur dialect. Further details may be found in the author's article "Eenige mededeelingen over het Touum-bulu," in *Stud. op Gods., Wetensch. en Letterk. Geb.*, vol. XL.
- Brown** (A. R.) Puluga: a reply to Father Schmidt. (Man, Lond., 1910, X, 33-37.) B. argues that S. is seeking evidence merely for a pre-formed theory, and points out mistakes due to lack of intimate knowledge of the Andamanese, their language, etc. There is no evidence, according to B., that the Andamanese believed in a Supreme Being. See Schmidt (W.).
- Marriage and descent in North Australia. (Ibid., 55-59, 2 fgs.) Treats of the question of the rules of descent in tribes having 8 matrimonial classes (e. g., Arunta and Chingalee). In tribes of the Arunta type the phratries are strictly exogamous with patrilineal descent; the child's class is determined by that of its father; the totem is not acquired by inheritance. In tribes of the Chingalee type the phratry is not strictly exogamous, and the generally patrilineal descent is sometimes irregular; the child's class is determined by that of its mother; the totem of the child is generally inherited from its father, but there are many exceptions.
- Bryant** (H. G.) A traveler's notes on Java. (Nat. Geogr. Mag., Wash., 1910, XXI, 91-111, 17 fgs.) Contains items concerning rice-culture, dress of natives and Europeans, Javanese dancers, and *wajang wong*, temple ruins of Brambanan and Boro Boedoer, etc.
- Cole** (E. C.) The Bukidnon of Mindanao. (Amer. Anthropol., Wash., 1910, N. S., XII, 134-135.)
- Conant** (C. E.) The names of Philippine languages. (Anthropos, St Gabriel-Mödling, 1909, IV, 1069-1074.) Gives examples of the diversity and uncertainty of usage as to the orthography of some well-known names (e. g. Tagalog, Tagalo, Tagala, Tagal, Tagalan) of Philippine languages in Spanish, English, French, German, etc., and proposes, that, with the exception of *Pampanga*, which represents a native *Kapang-pangan*, "all Philippine languages and dialects be designated by their native names without inflectional endings, and that in their spelling all peculiarities of Spanish orthography be eliminated." A list of 42 such names is given.
- Couteaud** (—) Les origines de l'Île de Pâques. (R. de l'Éc. d'Anthr. de Paris, 1910, XX, 86-97, 1 fg.) Discusses the problems connected with Easter id., its inhabitants, gigantic statues, hieroglyphics, etc. One of the names of the island is Rapa-nui, and legends of the island of Rapa, E. of Tahiti and in about the same latitude as Easter id., suggest that Rapa-nui was peopled from Rapa. Dr C thinks the Polynesian expansion eastward may have touched S. America. He favors the theory of a submerged continental area in the region of Easter id. The great statues he attributes to the authors of the other megalithic monuments in Oceania.
- Crampton** (H. E.) A fourth journey to the South Seas. (Amer. Museum J., N. Y., 1910, X, 122-132, 8 fgs.) Notes on journey of 1909, among the Society, Cook, Tonga, Samoa, Fiji, Hawaiian is., New Zealand, etc. The fishing-parties of the men of Opoa Raiatea (Society is.) are represented in one of the illustrations. C. believes that "precisely similar phenomena are displayed by the various Polynesian island-races and lower forms like the snails," and "subervient, like other living things, to the control of evolution, the natives, as well as the snails, have come to differ more or less widely in correlation with their greater or lesser isolation in geographical respects."

**Die heutige Lage der Gilbert-Insulaner.** (Globus, Brnshwg., 1910, xcvi, 223-224.) Items concerning the natives of the Gilbert is. (population now reduced to 25,000; houses; food; decline of ancient arts; consumption due to adoption of European dress; quarrels and disputes, etc.) from a recent parliamentary report by A. Mahaffy, Assistant to the West Pacific High Commission.

**Eberlein (J.)** Die Trommelsprache auf der Gazellenhalbinsel, Neupommern. (Anthropos, St Gabriel Mödling, 1910, v, 635-642, 1 pl.) Brief account of the *a garamul* or signal-drum of the natives of the Gazelle peninsula, New Pomerania, its form, preparation use (*borro*-signals at deaths of important persons, great dances, etc.; *tintiding*-signals on less important occasions; *kulatiding* for calling chiefs), with musical illustrations of signals, etc. (pp. 641-642).

**Edge-Partington (J.)** Maori forgeries. (Man, Lond., 1910, x, 54-55.) Cites evidence from Prof. Andree (see *Z. f. Ethnol.*, 1907, p. 493) confirming the manufacture of objects of New Zealand jade by the lapidaries of Oberstein and Idar (Germany) and from Mr Hamilton, director of the Dominion Museum, Wellington, N. Z., as to the manufacture of "Maori" bone and wooden relics of various kinds,—indeed 'no class of New Zealand 'curios' is exempt from the imitator's art."

**Egidi (V. M.)** Questioni riguardanti la costituzione fisica dei Kuni, Nuova Guinea Inglese. (Anthropos, St Gabriel-Mödling, 1910, v, 748-755, 2 pl.) Notes on the physical character of the Kuni of British New Guinea. Stature and physical constitution (rather low statured, av. 1,500 mm., lowest adult measured, 1,450, tallest 1,600 mm.; no well-defined type; male inferior in physical strength to European, but not the women; able to bear hunger and thirst well), acuity of senses (color-sense not much developed; hearing shows education rather than greater acuity *per se*; sense of sight keener than that of Europeans; sensibility to cold marked), diseases and remedies, special abstinences from food, etc. (in preparation for dances, war; special *régime* for both sexes from puberty to the birth

of first child, or till two or three years after marriage; special food-taboos for women), cannibalism (neither indigenous nor ancient; probably introduced through imitation of tribe of Boboi and Kauaká).

**Erdland (A.)** Die Sternkunde bei den Seefahrern der Marshallinseln. (Ibid., 16-26.) Treats of the star-lore of the sailors among the natives of the Marshall is., its use in sea-faring, etc. At pages 18-20 is given a list of 66 stars and constellations with native names; also (pp. 21-26) explanations of the names of the more important ones, items of mythology, folk-lore, turns of speech, etc. The Polar star is "the good star"; the Southern Cross is the *bub-fish*; the Pleiades are "the double vessel"; the Magellanic clouds are "the star in the sandstone." Many large stars, like Sirius, e. g., have no names.

**Forster (B.)** Das moderne Australien. (Globus, Brnshwg., 1910, xcvi, 347-349.) Résumés a series of articles by J. F. Fraser in the *Standard* for March, 1910. Features emphasized are the monotony and half-finished aspect of nature, lack of the spirit of enterprise, disinclination of the squatter to turn farmer, Mongolian immigration, etc. The bright side of Australian life is seen in the care for education of children and the provisions for their welfare in other respects.

**Foy (W.)** Nochmals über den Namen der Insel Celebes. (Anthropos, St Gabriel-Mödling, 1910, v, 253-254.) Discusses etymologies suggested by Wichmann, Sarasin, etc. The oldest form of the word is *Célebe* (1516), a term applied first to the island group from the southern Philippines to modern Celebes, then to the northern part of this island and finally to the whole of it. The etymology is not known.

**Friederici (G.)** Anir oder Feni? (Globus, Brnshwg., 1910, xcvi, 50-51.) Argues against the attempt to introduce *Feni*, instead of *Anir* (a native name) as the appellation of an island-group in the east of South New Mecklenburg, as made, e. g., by Dr. O. Schlaginhaufen.

**Geurtjens (H.)** Le cérémonial des voyages aux Iles Keij. (Anthropos, St Gabriel-Mödling, 1910, v, 334-358, 1 fg.) Treats in detail of the ceremonies



of the sea-travelers of the Key is. (every native is a seaman). These ceremonies, conducted by the priest, include taking a horoscope; planting of the *belrin* (a slim tree); choosing a house for the rites; watching of sacred fire; singing at night of the *ngel* (laconic songs in obscure style, and not especially appropriate to the occasion; native texts and translations of *ngel*, pp. 339-347); the *Kaifal* or festival of departure (for those leaving only); the embarkation; ceremonies, etc., in the house after the departure of the seamen, and actions of the participants; ceremonies (not numerous) observed by the seamen themselves; return-festival,—the seamen are heroes for several days, but soon everything resumes its common and monotonous character.

**Girschner** (F.) Zur Sprache von Ponape und der Zentralkarolinen, Südsee. (Ibid., 560-563.) Treats of the origin of the plural-form-*ail* (probably from *éjil*, "three"), suffixing of possessives, possessive genitive, numerals, etc. In a note Father Schmidt points out that Dr G has here furnished the first positive evidence of the former existence in Ponape of a Papuan language.

**Giuffrida-Ruggeri** (V.) La posizione antropologica dei Maori. (A. p. l'Antrop., Firenze, 1910, XL, 13-18, 2 pl.) G. R. recognizes in the Maori a characteristic facial type, originating from isolation, and deserving the appellation of "local form" in the sense of the Sarasins; a type not found outside of New Zealand,—long-faced, with large chin and lower jaw (dolichoellipsoid, rarely pentagonoid). He believes in a primitive type of man, very variable, very plastic, and yet without conspicuous differentiations, as the first stage of the human race, a sort of "prophetic" state, then a stage represented by the Galley Hill man, followed by another stage with numerous protomorphic groups, followed by the divergence of the negroids, then the xanthoderms and leucoderms and the independent formation of numerous local varieties, etc.) Leucoderm tendencies occur in the most disparate regions of the globe (Miaotse in China, certain American Indians, Minahassa of Celebes, etc.) and no chronological succession or synchronism can be maintained. The real explanation lies in the plasticity of the species. Diversities, indeed, are

often quite relative and do not depart far from the fundamental line.

**Graebner** (F.) Noch einmal P. W. Schmidt und die südostaustralische Kulturgeschichte. (Globus, Brunschwg., 1910, xcvi, 362-366.) Critique and reply to Father Schmidt's effort to prove the non-existence of father-right group-totemism in eastern Victoria; also as to the extent, etc., of sex-totemism, whose culture-relations Dr G. regards as doubtful. G. also objects to Father S.'s assumption of "an unmythological, ethnic monotheism," as the initial and the final stage of human religious development.

Die melanesische Bogenkultur und ihre Verwandten. (Anthropos, St Gabriel-Mödling, 1909, IV, 998-1032, map.) Concluding section. Treats of related culture outside the Pacific Ocean area; S. E. Asia (the cultural analogies with Melanesia are not merely to be found in the East Indian Archipelago, but extend even to Assam), Africa (in S. Africa, the Nile country, and the region of the primitive African forest culture-elements exist that are related to the oldest Pacific-Ocean culture), America (phenomena suggesting the Melanesian "bow-culture" are found over a large portion of Central and Northwestern S. America and Central America: Bororo, Arawaks, Caribs; crooked flat bows, certain sorts of arrows, pile-dwellings, certain sorts of weaving and basketry, forms of paddles, head-trophies, masks, etc.), Europe (pile-dwellings, flat-bow, pottery, etc.), N. E. Asia (along the Pacific coast, in Korea, China, Japan, etc., scattered evidences). Pile-dwellings, skull-cult, "Hocker" figure in art, spiral in ornament, belong in the culture in question.

**Grisward** (J.) Notes Grammaticales sur la langue des Telef. (Ibid., 1910, v, 82-94, 381-406.) Grammatical sketch (phonetics, noun, adjective, numerals, pronouns, verb,—in detail pp. 381-402, adverb, post-position, conjunction, etc.) of the Telef, a language of the mountainous interior of southern Bougainville, one of the Solomon is. Father Schmidt notes that is "The first grammar published of a Papuan tongue on the island." Relationship-names have special dual and plural forms; numerous classification-numerals exist; the use of the verb *érolsi* (do) is interesting; there are some defective verbs.

**Groneman (J.)** *Der Kris der Javaner.* (Int. Arch. f. Ethnogr., Leiden, 1910, XIX, 91-109, 123-161, 39 figs., 7 pl.) First two sections of a detailed monograph on the Javanese *kris*. The forging of Japanese weapons is treated with particular reference to nomenclature, etc., of metals used, parts of weapons, etc.

— *Die Heirat eines javanischen Kronprinzen.* (Mitt. d. K. K. Geogr. Ges. in Wien, 1910, LIII, 426-460.) Detailed account of the ceremonials and festivities in connection with the marriage in August, 1907, of the present crown-prince of Jogjakarta, based on personal observation of the author and on official documents.

**Haddon (A. C.)** *New Guinea pygmies.* (Nature, Lond., 1910, LXXXIII, 433-434.) Résumés evidence as to New Guinea pygmies, said to have been discovered on the Mimika river by the British Ornithologists' expedition. See article on "The Discovery of a Pygmy Race," by W. R. Ogilvie-Grant in *Country Life*, XXVII, 797, and the *London Times* for June 3, 1910.

**Herrick (S. B.)** *A summer festival in Tahiti.* (Century, N. Y., 1910, LXXX, 701-708, 18 figs.) Describes the celebration of the French national holiday (July 14). Native music and singing, dancing, "fire-walking," etc.

**Hocart (A. M.)** *A point of Fijian orthography.* (Man, Lond., 1910, X, 77-78.) Criticises official orthography for its rule that "an *i* should be affixed to the word preceding a noun with instrumental and kindred senses." This is "a remarkable piece of blindness, which can only be explained by a mechanical adherence to first impressions, instead of a constant revision of grammatical rules with increasing experience." See Ray (S. H.).

— *A Tongan cure and Fijian etiquette.* (Ibid., 102.) Describes briefly the *fuafua* cure as performed on a little girl, for pain in the ear, by Lolohe, a Tongan woman of Lakemba, in the eastern Fiji group. Soon afterwards the little girl's neck swelled (she had *fula* due to a breach of etiquette) and the young chief had to be called in to cure his sister's disorder.

**Lang (A.)** *Puluga.* (Ibid., 51-53.) Reply to Mr A. R. Brown in which L. holds that "Biliker (female) and Puluga (male) are creations of imagination in

search of a first cause," and not "personifications of the N. N. E. Monsoon," as B. contends. See Brown (A. R.), Schmidt (W.).

— The "historicity of Arunta traditions." (Ibid., 118-121.) L. thinks these traditions are "not historical, but dictated by the logic of fancy." They are not "historical evidence on any point of prehistoric manners." According to L., the Arunta "have passed out of normal totemism, in which each totem is strictly confined to one phratry only."

— The puzzle of Kaiabara class-names. (Ibid., 130-134.) Critique of data in Howitt, etc., concerning the class-names of the Kaiabara tribe of South Queensland. It would seem that Howitt has confused the names of the classes and sub-classes with those of the totems. A few other mistakes are also pointed out.

— The Alcheringa and the All Father. (Rev. des Ét. Ethnogr. et Sociol., Paris, 1909, II, 141-154.) Seeks to show from evidence in Spencer and Gillen's *Native Tribes of Central Australia* (1899) and *Northern Tribes of Central Australia* (1904), that "the more animism, the less All-Fatherism"; from these tribes "the All Father has faded from men's interests and knowledge, and in some cases has wholly disappeared, owing to the amazing northern development of animism, the all explaining philosophy (for it is a philosophy) of spirits." According to L., "the sky-dwelling great beings of the center are obsolescent survivals, not primal germs of the South Eastern conceptions of the All Father."

— and Schmidt (W.) On the sociological development of the tribes of Australia, etc. (Anthropos, St Gabriel-Mödling, 1909, IV, 1096-1099.) Critique of Father Schmidt's view as expressed in *Anthropos* with his replies. L. believes that group-marriage did not precede individual marriage; that the change from the female line to the male was not caused by a Papuan invasion, but "is an evolution from within"; that "immense social changes have occurred *within* Australia"; "local exogamy" occurs as a sequence to totemic exogamy. Father S. differs with L. as to the sociological position of the Kurnai, etc.

**Leenhardt (M.)** *Note sur la fabrication*

- des marmites canaques en Nouvelle-Calédonie. (Bull. Soc. d'Anthr. de Paris, 1909, v<sup>o</sup> s., x, 268-270, 2 fgs.) Describes the making of coiled pottery (spatula used) at Wanass in the valley of the Tinande by a woman of the upper Tipindjé. Among the Kanakas of New Caledonia pottery is an art of women and its manufacture seems confined to the northern half of the island, although by purchase its products are known in all parts.
- Percuteurs et haches de Nouvelle-Calédonie. (Ibid., 270-272, 2 fgs.) Brief description of a striker and three stone axes (two showing process of manufacture), from New Caledonia.
- von Leonhardi (M.)** Der Mura und die Mura-mura der Dieri. (Anthropos, St Gabriel-Mödling, 1909, IV, 1065-1068.) Treats of the beliefs, etc., of the Dieri concerning the *Mura* (supreme being, good spirit, creator) and the *Mura-mura* (mythic ancestors). Based on data from the missionary J. G. Reuther. The legends of the various *Mura-mura* are set forth in dramatic songs, *mura-wima*.
- Lobingier (C. S.)** The primitive Malay marriage law. (Amer. Anthropol., Wash., 1910, N. S., XII, 250-256.)
- Lowie (R. H.)** Asia. Africa. South Sea Islands. (Anthrop. Pap. Amer. Mus. Nat. Hist., N. Y., 1910, IV, 312-329, 3 pl., 14 fgs.) Notes on new specimens. Starr's Philippine collection of over 700 items, including Negrito weapons, musical instruments, etc.; Tibetan collection (scrolls, religious objects in particular, prayer-stone); Kavirondo (Bantu) collection (dress, ornaments, weapons, shamanistic objects, musical instruments, etc.); Turkana (Lake Rudolf) head-dress; West Africa (knives, sheaths, pipes, dance-masks of Fan, Bali, and ceremonial paddle from Sierra Leone; Southwest Africa (Ovambo baskets, Herero weapons, ornaments, etc.); Congo (Starr collection, Kasal particularly well represented); Waters collection (over 2000 specimens) distinctively Fijian (and Solomon Is.) Maori (carved canoe prow and model of a *pataka* (food store); Schroeder collection (chiefly articles of personal decoration from Micronesia).
- Mannucci (E.)** Crani della Malesia. (A. p. l'Antrop., Firenze, 1910, XL, 145-188, 11 fgs.) Describes, with measurements and figures "skulls from Malaysia (Moluccas 2, Malay 5, Java 3, Madura 1) and 2 plaster models (Maduran Malay, Javanese), all male, collected by the traveler Beccari. The cephalic index ranges from 75.43 to 87.50, only 4 being below 80. The natives of the Moluccas are racially very heterogeneous. The Malay is generally brachycephalic. The Javanese are also very mixed racially (dolichocephaly 12% as compared with 6% among Malays and 34% in the Moluccas),—brachycephalic 72%. Cranial deformations are considered at pages 175-185 (frontal deformations do not occur).
- Marett (R. R.)** Queensland corroboree songs. (Folk-Lore, Lond., 1910, XXI, 86-88.) Gives music and words of 4 songs obtained by Mr R. B. B. Clayton from the Goorang-goorang tribe about 1863-5 (musical notation by Miss I. S. Clayton).
- de Marzan (J.)** Quelques espèces de magie fidjienne. (Anthropos, St Gabriel-Mödling, 1909, IV, 1092.) Notes on rain-stopping (some of the shamans are women), stones to stop rain, to bring on rain, and to obtain winds of a certain sort.
- Mutilatio ethnica in Australia subincisio (mika) dicta existitne in insula Fiji? (Ibid., 1910, v, 808-809.) Cites evidence proving the existence in Vita Levu (Fiji is.) of the *mika* operation known from Australia.
- Mathews (R. H.)** Die Bundandaba-Zeremonie in Queensland. (Mitt. d. Anthropol. Ges. in Wien, 1910, XL, 44-47.) Describes the *bundandaba*, or final initiation ceremony of the aborigines of the coast region from the border of New South Wales north to about Port Curtis (extending some 150 to 200 miles inland). The tribe is divided into two primary groups, *Deawal* and *Kapapaian*, and each of these has two subdivisions. The common bat, *deering*, is the friend of all men; a small owl, or nighthawk, *booroo-kapkap*, the friend of women. The *bundandaba* begins six months or a year after the *loura* ceremony.
- Meier (J.)** Der Glaube an den *inal* und den *tutana warakit* bei den Eingeborenen im Küstengebiet der Blanchebucht. (Anthropos, St Gabriel-Mödling, 1910, v, 95-112, 2 pl.) Treats of the beliefs of the natives of the coast-region of Blanche bay, New Pomerania, con-



cerning the *inal*, a good spirit, bird like in form and living on the giant *giao* or banyan tree (*Ficus prolixa*), and the *ulana vurakil* ("the eternal man"), the latter standing in relation to human beings as wild animals do to tame,—he vegetates simply, having lost the use of reason and speech. Belief in the *tulana-vurakil* is connected with the mysteries of the *Iniel* society, whose ceremonies are briefly described. The *tulana-vurakil* can change himself into a bird (*Tanysiptera nigriceps*), which is eagerly hunted by the natives.

**Meyer (O.)** Funde prähistorischer Töpferei und Steinmesser auf Vuatom, Bismarck-Archipel. (Ibid., 1909, IV, 1093-1095, 11 fgs.) Treats of fragments of prehistoric pottery found on Vuatom, Bismarck Archipelago. See earlier item in *Anthropos*, 1909, IV, 251.

— Mythen und Erzählungen von der Insel Vuatom, Bismarck-Archipel, Südsee. (Ibid., 1910, V, 711-733, map.) Besides some notes on the Vuatom dialect, Father M. gives native texts and translations of 10 myths and tales: The fish-catching, The Two (To Kambinanai and To Karivúvu) build themselves huts, The Two make the sea, To Karivúvu makes the Island of Vuatom, The head of To Natnangur the orphan, She takes the mango-fruit (sea-cow), Fire (origin of death), Grandmother and granddaughter, The fish-eagle, The *Arum* (*Phalager orientalis*).

**Moszkowski (M.)** Beiträge zur Entwicklungsgeschichte des Wohnhauses in Ostsumatra. (A. f. Anthrop., Brn-schw., 1910, N. F. IX, 1-17, 27 fgs.) Interesting discussion of the development of the dwelling-house based on the author's observations among the primitive peoples of Eastern Sumatra and the accounts of other investigators,—particularly the house of the Sakai. According to M., the house originated more often as a protection for fire than as a protection for man against inclement weather, etc. The primitive house of the natives of the primitive forest, the round-hut, under the necessity of protecting fire has developed in various ways,—the simple wind-shelter, the platform with wind-shelter, the primitive pile-dwelling, etc., are treated with some detail. M. believes that the dwellings in tree-tops have developed out of the pile-dwellings and

not vice-versa (the tree-Sakai, e. g., although expert climbers and adapted to tree-life use always the ladder to enter their houses,—the ladder that goes with the pile-dwellings). The Sakai houses with fires underneath the floor are characteristic. The walls arise as wind-shields.

— Sagen und Fabeln aus Ost- und Zentralsumatra. (Anthropos, St Gabriel-Mödling, 1909, IV, 989-997.) German version of 8 Malayan tales from Eastern and Central Sumatra. Legend of Tungku Malim Dewa (Siegfried-Brünhild cycle), Sultan Yangkut and Sultan Arimau, War between Rokan and Rau; About the night-monkey (telling of origin of use of powdered *Kokang*-bones as medicine), The tale of Dantor (the rhinoceros-bird), About the death-birds (ravens, owls, *puntianak*), About the *Orang-Bunien* (dwarfs), About the *Orang-gëdang* (giants). Some native words of songs, etc., *passim*.

**Müller (W.)** Über die Wildenstämme der Insel Formosa. (Z. f. Ethnol., Berlin, 1910, XLII, 228-241.) Treats of the wild tribes of Formosa: Numbers (ca. 120,000), tribal-groups (Ataiyal, Vonum, Tso'o, Tsarisen, Paiwan, Pyuma, Amis, Pepo, Yami), psychical characters (brachycephalic 79-83; middle-sized), language (all Malayan; at pp. 238-239 the numerals 1-10 in all Formosa dialects), political relations, family and domestic relations (strict monogamy generally), birth and death, dwellings (not built close together), dress and ornament, tattooing (general with many tribes), food, tobacco (not much cultivated; great smokers, men, women and children), betel-chewing common, weapons (firearms obtained from Chinese; spears chiefly in Central and S. Formosa; bow and arrow,—in N. used only for birds; swords of all forms and sizes), musical instruments (jew's-harp played by boys and girls; bamboo-flute of men), agriculture, money (*bintuan*), art and industry (weaving and wood-carving somewhat developed), fire (flint, friction, boring), law and punishment, religion and superstition (soul-lore; spirits, exorcism, festivals for ancestors' spirits), head-hunt (widespread and deep-rooted).

**Neuhauss (R.)** Brief aus Neu-Guinea. (Ibid., 1909, XLI, 962-963.) Letter of Sept. 1, 1909, from Sissenau, describing

- voyages up the Markham river (to a place where the natives had never before met a white man), on the Augusta, etc. In the Kai country traces of a "prehistoric" people were found. The pottery and wood-carving of some of the Augusta river tribes are remarkable. N. thinks that the native population of New Guinea has been much underestimated. Collections of more than 1,550 objects (Kai, Bakaua, Sissanu, etc.), 52 skulls (14 from Augusta river), 700 developed negatives, 43 cinematograph films, 90 phonograph records (60 songs with texts and translations), etc., were made.
- Nollen (H.)** Les différentes classes d'âge dans la société Kaia-Kaia. (Anthropos, St Gabriel-Mödling, 1909, IV, 553-573, 11 pl.) Well-illustrated account of the age-classes in the *Kaia-Kaia* society (passage from stage to stage is the occasion of festivals and dances) of Merauke, Dutch New Guinea, with description of dress, ornaments, etc., distinguishing each class. The men's classes are: *Patur* (boy), *aroi-patur* (boys of pubertal age), *wokravid* (well-developed boys), *ewati* (youth and time of wife-choosing), *miakim* (fiancé condition), *amnaugib* (married man), *mesmiakim* (old man). The women's: *kivazum* (little girl), *wahuku* (girl of 10 to 11 years). *Kivazum-iwag* (corresponds to the male *ewati*), *iwag* (marriageable girl; most of these are betrothed or promised), *saf* (married woman), *mes-iwag* (old woman; the very old are called *somb-anum*). The head-dresses differ according to the parts of the country.
- Paulinus (P.)** Laute mit Kehlkopfverschluss and Palatale in der Yap-Sprache. (Ibid., 1910, v, 809-810.) Notes on *f'*, *p'*, *t'*, *k'*, *l'*, *m'*, *n'* and a genuine palatal *č* in the Yap language of the Carolines.
- Ray (S. H.)** Note on a point in Fijian orthography. (Man, Lond., 1910, x, 101.) Notes that as long ago as 1885 Rev. S. H. Codrington pointed out the absurdity of using the instrumental prefix *i* in Fiji as a suffix to the preceding word. See Hocart (A. M.).
- Reche (O.)** Eine Bereisung des Kaiserin-Augusta-Flusses, Neuguinea. (Globus, Brnschw., 1910, xcvi, 285-286, map.) Brief account of journey up the Empress Augusta River in 1909. Three culture groups at least were noted,—the sago-swamp culture of the mouth of the river (identical with that of lower Ramu); a pile-dwelling culture, poorer in content; a third culture centering on the upper part of the river, with well-developed art and industry. Anthropologically also three types are to be distinguished, of which two are long and one short headed.
- Reiter (F.)** Les "Kopftrophäen" aux Iles de Tonga. (Anthropos, St Gabriel-Mödling, 1910, v, 254-256.) Cites evidence that the custom of presenting the heads or the entire bodies of people killed in war, to chiefs, idols, or gods, was in vogue in Tonga,—the Tongan language has a special name for it, *fakaulu*.
- Rice (A. P.)** Cannibalism in Polynesia. (Amer. Antiq., Salem, Mass., 1910, xxxii, 77-84.) Treats of cannibalism in Fiji (religious; but revenge is main cause; one "jolly chap, very hospitable to strangers," boasts of eating 900 human beings), Tonga (no fixed hold on people), Melanesia (eating old relatives, bodies of enemies killed in battle, etc.), Marquesas (fond of human flesh; women relished as tid-bits), Samoa (human flesh not so much relished as in Fiji; bodies of those slain in war eaten), New Zealand (only in Taupo were women and girls permitted to eat human flesh; ceremonial eating of the heart), etc.
- Rivers (W. H. R.)** The father's sister in Oceania. (Folk-Lore, Lond., 1910, xxi, 42-59.) Treats of relation of man to father's sister on the island of Pentacost or Raga in the New Hebrides (father's sister chooses wife for nephew; he obeys aunt generally, and all his possessions are at her command; helps her in garden-work, etc.; aunt and nephew may eat together, but he may not say her name; *hurina*, special term for husband of father's sister), Banks' is. (of all relatives father's sister is most highly honored; names "queen" and "mother," etc., applied to her; her personal name never used in speech; community of goods to a certain extent between a man and his father's sister; ceremonial functions in connection with pregnancy and childbirth in which father's sister figures for wife and offspring of nephew, share in ceremony of boy's entrance into a certain rank of the *suge* or men's club; relation between man and husband of

his father's sister, *poroporo* or "chaffing"), etc. The resemblances of these customs to those concerning a man and his maternal uncle are close, but they may be explained on the ground that the father's sister is a member of the opposite *veve* or social division of the community.

**Schlaginhaufen** (O.) Zur geographischen Nomenklatur im Bismarckarchipel. (Globus, Brnschw., 1910, xcvi, 241-242.) In reply to Dr G. Friederici (q. v.), Dr S. holds that "*Fëni* is the real aboriginal name used by the natives" of the islands in question.

**Schmidt** (W.) Die soziologischen Verhältnisse der südostaustralischen Stämme. (Ibid., 157-160, 173-176, 186-189.) Treats of the sociological relations of the aborigines of southeastern Australia,—tribes without marriage-totemism, tribes with marriage-totemism, the significance of sex-totemism, mythology and religion, with special consideration of the views of Howitt and Graebner, and a critique of the latter. Father S. protests against the positing of marriage-totemism as the ever-present oldest stage *per se*. Real marriage-totemism exists in some southeastern Australian tribes, but in origin and character it may be different from that of the western and northern tribes. He holds that sex-totemism has nothing to do with marriage-regulations, but has for its object the expression of a certain equalizing of the two sexes in symbolical fashion. The idea of the highest being is connected neither with the totemistic solar mythology, nor with the lunar mythology of the two-class culture. Such traces of it as occur in southeastern Australia must have been already present in the older "Nigritic" culture.

— Puluga, the supreme being of the Andamanese. (Man, Lond., 1910, x, 2-7.) Replies to Mr A. R. Brown's "attack on Puluga." Father S. holds that Puluga originally had nothing to do with lunar mythology (being without wife and children, and therefore all the more "a true supreme being"), although his wife has accrued to him from that source. In the mythology and religion of the Austronesian peoples Father S. finds "an intimate connection between the spider, the plaiting and spinning women and the waning moon."

— Nochmals: Puluga, das höchste Wesen der Andamanesen. (Ibid., 66-71, 82-86.) Reply to A. R. Brown (q. v.) on the nature of "Puluga, the Supreme Being of the Andaman Islanders," with answers to points raised by him. See Lang (A.).

— Grundlinien einer Vergleichung der Religionen und Mythologien der Austronesischen Völker. (Denkschr. d. K. Akad. d. Wiss. in Wien, Phil.-hist. Kl., 1910, LIII, viii, 1-142, 1 pl.) Outlines of a comparative study of the religions and mythologies of the Austronesian (Indonesian-Melanesian-Polynesian) peoples. The Bornean Dyaks, the Bataks of Sumatra, the Macassars, Bugis, Toradjas and Alfuros of Celebes, the natives of the island of Nias, the Malagasy of Madagascar, the natives of the smaller eastern and southeastern Indonesian islands, the Polynesians and Melanesians (Admiralty is., Gazelle peninsula in New Pomerania, New Mecklenburg, Solomon is., Banks is., New Hebrides, Gilbert is., Marshall is., etc.) are considered with respect to the idea of a Supreme Being and his characteristics, part in creation, etc., myths of creation and origin, sun and moon, earth and sky and their rôles in mythology, etc. Father S. holds that solar mythology is later than lunar; the first has often very skilfully made use of certain earlier things connected with the latter. Austronesian solar mythology knows sexual reproduction, Austronesian lunar mythology does not. Solar mythology was originally foreign to the purely Austronesian lands, its real territory being at the same time of the region of languages and tribes radically different from the Austronesian, e. g., Papuan. The phallic magic-rites in the Austronesian region follow and do not precede the solar mythology. Solar mythology is a deep and materially interested seeking after the causes of the fertility of the earth and an endeavor in some way or other to influence it. Animism is later than reverence for great deities, later than lunar mythology. Solar mythology and lunar mythology were preceded by the idea of a "supreme being," with certain high, even ethical qualities. See also Father S.'s "Die Mythologie der austronesischen Völker" in *Mill. d. Anthr. Ges. in Wien*, 1909, xxxix, 240-259.



**Seligmann (C. G.)** A classification of the natives of British New Guinea. (J. Roy. Anth. Inst., Lond., 1909, xxxix, 314-333, 10 pl., 1 fig.) Treats briefly of following ethnic groups of the western Papuo-Melanesians: *Lakwaharu* (Motu, Koita, Lakwaharu, Ikoro, Gaboni, Sinangolo, Kabadi, etc.), *Keapara* (from Hood pena. E. to the Aroma villages; taller and more brachycephalic than their eastern neighbors), *Keveri* (shorter, darker, and more long-headed than Keapara; little known of tribes between Aroma and Mullins Harbor), *Mailu* (around Pt Glasgow and Milport Harbor; Massim influence in pottery, tattoo patterns, etc.), *Roro* (Marihau, Roro, Paitana, Waima, Bereina, Kevori, about mouth of St Joseph river; cultural differences from eastern coastal neighbors), *Mekeo* (on St Joseph river above Roro; two important tribes, Biofa and Vee; Mekeo men distinctly brachycephalic), *Pokao* (in Nara region; many individuals with curly, wavy, or almost straight hair; many women have unusually light skins), *Koiari* (in Motu hinterland; tribes are Gasiri, Sogeri, Uberi, Ebe, Agi, Meroka; mesaticephalic), *Kage* (in higher mountains behind Koiari zone; more Melanesian than Papuan blood), *Garia* (E. of the Koiari; two dialects, Garia and Manukoro), *Kovio* (Kuni, Mafulu, Kambisi, etc.; no other Melanesian language spoken as far inland as the Kuni). At p. 331 are a few notes on the Agaiambo of the Barigi hinterland, who speak a Papuan language but are not Papuans. Dr S. observes (p. 332) that he has seen oblique eyes among the Koita, Motu, Pokao, and at Hula; Capt. Barton has noticed them at Aroma and O. C. Stone among the Koiari.

**Siebert (O.)** Sagen und Sitten der Dieri und Nachbarstämme in Zentral-Australien. (Globus, Brnswgw., 1910, xcvi, 41-50, 53-59, 9 figs.) Gives German versions of 12 brief legends (also native texts of Nos. 4 and 7) of the Dieri and other Central Australian tribes,—sun and moon myths, origin of marriage, circumcision, etc. Also notes on ideas about storms (lightning = rain-penis); *pitara*, *māduka* and *mādu*; *ngāmbu* (plant totem); *wāka-darā* (sacred stones); birth and childhood; counting; cooking; medicine; musical instruments (*wima-koko*, a

wooden trumpet used in ceremonies such as circumcision, etc.; striking together of boomerangs, clubs, etc.); expeditions for ochre and *pitcheri*; visit of strangers; vengeance-expedition or *pinja*; "bone-giving" (sorcery); *kūnki* (shaman); sorcery of various sorts; ideas about the soul, spirit, etc.; death and burial customs; the *mūlunga*-dance, brought to the Dieri only in 1901 it has since gone further south to the Wirangu tribe, north of Port Augusta (photographs made by the author are the basis of the illustrations given of this dance, the migration of which from the extreme north has been treated of by W. Roth). The *mulunga* dance has a cohabitation postlude.

**Speiser (F.)** Beiträge zur Ethnographie der Orang Mamma auf Sumatra auf Grund der Sammlung G. Schneider im ethnologischen Museum zu Basel. (A. f. Anthrop., Brnswgw., 1910, N. F. ix, 75-89, 29 figs.) Ethnological notes (based on the collections of G. Schneider 1897-1899) on the Orang *Mamma* (so termed from their *matriarchy*) of Indragiri, Sumatra. Habitat, settlements (3 or 4 huts, with 30-40 people), houses (on piles in forest; not particularly primitive and probably a rather late acquisition; little furniture; lamp of Malay origin, spoons possibly also, clothing and ornament (little variety and ornament), mutilations, etc. (upper incisors filed down at puberty, teeth blackened, no tattooing or scarifying), betel-chewing and tobacco-smoking (cigarettes), hunting and fishing (women take part in latter), implements, weapons, etc. (snares; spears, harpoon with release; fish-traps; fish-poisoning; knives; bow and arrow unknown) domestic animals (fowl, dog, cat, and often goat; no systematic breeding), food ("anything"; no traces of totemism here), fire-making (bow-string apparatus), rice-cultivation (both sexes take part; several implements of Malay origin), gathering of *garu*-wood, resin (caoutchouc, wild honey and wax, rotang, etc. (traded off to the Malays for salt, cotton, iron, tobacco, etc.), manufactures (sieves, baskets, grass-bags, etc., rotang-strips), musical instruments (bamboo flute, wood-carving (knives, spoons, sticks of a decorative sort), weaving and pottery (unknown), songs and dances, games and play (no data), family and tribal

organization (most matriarchal of all Sumatran peoples; divided into *sukus*, within which marriages cannot take place), marriage (monogamy and no divorces); adultery (unknown), diseases and medicine (shamanic dances), "spirit-boat" (due to Malays), dance and drum ceremonies, shamans (not invariably men), burial, etc. In many things the Orang Mamma are not higher than the Kubu; from the Malays they have evidently borrowed much. In height they range from 1570 to 1640 mm. (women 1480 mm.). These aborigines probably belong somewhere between the Veddas and the Malays.

— Pfeife von Santa Cruz. (Ibid., 1909, N. F., VIII, 308-311, 17 fgs.) Treats of the collection of arrows from the Santa Cruz is., in the Berlin Ethnological Museum,—parts, points (fine bone-pointed more common, long bone-pointed less so), ornamentation, etc. Dr S. thinks that the Santa Cruz arrows represent an earlier higher form of arrows.

V. den Steinen (K.) Neuseeländisches Heitiki und Nephritbeil. (Ibid., 1910, N. F., IX, 43-49, 8 fgs.) Treats of *heitiki*, miscalled "idols," of the Maori and the nephrite axes, etc. The *heitiki* is of stereotyped appearance and does not vary greatly in size, and, according to Dr V. d. S., "is nothing else than a figuratively sculptured edge of an axe." The *heitiki*, like all other Maori things, is no free sculptural product, but a purely decorative object. We have here a notable example of the development of a carved ornamental attachment out of the simple tool-ornament. The child-ornaments of axes among the Xingú Indians of Central Brazil may be cited in parallel here.

Thurnwald (R.) Die eingeborenen Arbeits-Kräfte im Südseeschutzgebiet. (Kolon. Rundschau, Berlin, 1910, 607-632, 10 fgs.) Treats of the working capacities of the native peoples of the German colonies, etc., in the South Pacific Ocean: Melanesians of Bismarck Archipelago, Solomon is., and German New Guinea (pp. 609-629), Micronesians of the Carolines, Polynesians of Samoa, etc. The Micronesians and Polynesians (in intelligence nearest to the Malays) are the least useful as laborers; the less intelligent and less cultured Melanesians are far more suited for physical labor in the

plantations, etc., but they are very diverse with regard to intelligence and productive capacity. Attention must be paid to the native's conception of working when he feels like it, then resting or amusing himself. He is not lazy; he is "active," but his "activity" is not the "work" imposed upon him by the European. Some accommodation or compromise between these two ideas has been suggested as a solution of the labor-problem. The call for Melanesian laborers has already led to decrease in population (e. g. in Neu-Mecklenburg). This may ultimately lead to dependence upon imported Chinese, Malays, etc. The *mélissage* of whites and Micronesians and Polynesians seems more hopeful than that between whites and Melanesians. The ideal is a symbiosis which will utilize the capacities of all races in the best way.

— Ermittlungen über Eingeborenrechte der Südsee. (Z. d. vergl. Rechtswiss., Stuttgart, 1910, XXIII, 309-364.) A valuable monograph on the laws (national, government, intertribal, etc.; family and personal; property; punishment; legal processes, etc.) of the Melanesian aborigines of the district of Buin, south of Mâri mountains on the island of Bougainville, between the Äku river and Lahâl lake. Their culture is relatively higher than that of the neighboring mountain tribes. Characteristic of the Buin are the *änu* (or ceremonial pledging of allegiances between vassals and chiefs); the *abäcto* (or "chiefs' houses") with their *bolibai* or particular spirit; feasting after battle; totemism; naïve ideas (p. 330) as to origin of children; mixture of age-classes and descent in relationship-terms (list of these pp. 330-334); monogamy common; chastity of wives more esteemed than that of girls before marriage; complicated weddings lasting several days; children independent at an early age (corporal punishment rare); infanticide and suicide rare; complicated ceremony of name-giving; dead cremated; real adoption not in vogue, but temporary exchanges of children frequent; slavery proper not present, only vassalage; soil property of district and not alienable, and usually not taken away after battle, taxes based on labor, not on land; in movable objects, there is rather personal than individual property,—tools,

implements, weapons, ornaments, money, e. g., are made by one's own labor for one's own use; no markets; shell currency (table of values of *ábuta*, pp. 353-356); practically only three crimes, homicide and murder, adultery and sorcery; blood-revenge almost only retaliatory process; theft unimportant; abortion common; legal processes proper hardly exist.

— Im Bismarckarchipel und auf den Salomoinselfn 1906-1909. (Z. f. Ethnol., Berlin, 1910, XLII, 98-147, 20 figs., 3 maps.) Treats chiefly of the aborigines of Buin, anthropology and culture. The upper social section of the Buin consists of a Solomon is. type, the lower strata of a type related to the mountain-tribes of Bougainville. The Mono represent the first type (dolichocephalic), the Baining of the Gazelle peninsula (Neu-Pommern), perhaps better than the Buin lower class, the mountaineer-type (brachycephalic). The non-Melanesian language spoken in Buin is closely related to that of the mountain tribes (in the mountains of the Admiralty is., also a non-Melanesian language is spoken). Pages 113-147 contain notes on villages and houses (sleeping-houses, work-houses; temporary shelters of leaves, branches, etc.), economics (basal food *taro*; also yams, bananas, etc.); hunting proper unknown (only snares and pits, as for men); technique and labor (sex division); trade and exchange; currency; women and marriage (festal prostitution in vogue); children (weaned by third year; adoptive education); totemism (animals not ancestors); political institutions; blood-revenge; weapons, war, etc.; cult of the dead (realm of dead in north; cremation); religion (spirits of dead chief factor); forest-spirits; celestial spirits (sun, moon, Venus, etc.); ornamental *motifs* derived from these); sorcery and love-charms; the *ingnit*-society of the Gazelle peninsula; songs (German text of love and mourning songs, pp. 137-139); music; psychological observation (concrete method of thinking; great variations in ability to use numerals; people age rapidly; providence; laziness only relative; knowledge of nature very imperfect; faculty of abstraction largely lacking; great variations in intelligence, character, etc., among individuals).

Vormann (F.) Zur Psychologie, Reli-

gion, Soziologie und Geschichte der Monumbo-Papua, Deutsch-Neuguinea. (Anthropos, St Gabriel-Mödling, 1910, v, 407-418). Notes on the psychology (strongly-built, proud, rule of strongest, good-humored, presence of Semitic types, well-clothed children, agriculture, hunting and fishing, food generally boiled or roasted, blood-revenge, no head-hunting), religion and ethics (no Supreme Being, no moral good and evil; land of spirits, death no real complete separation from world of living; great fear of sorcery and magic; taboos of sex, etc.), sociology (marriages arranged by parents, etc.; monogamy the rule, principal men take another wife; adoption much in vogue; children follow relation-groups of father; inheritance of property; no political organization), mythology and history (origin-legend, etc.).

Woodford (C. M.) The canoes of the British Solomon Islands. (J. Roy. Anthr. Inst., Lond., 1909, xxxix, 506-516, 1 fig., 7 pl.) Describes canoes of Shortland id., Ysabel id. (Bugotu), Malarta id., with native names of parts; and (pp. 511-513), description of a *tomako* or head-hunting canoe of New Georgia, with list of native names of parts in the language of New Georgia Main id., and the language of Goregore or Vekavekala.

— Note on a stone-headed mace from Rennell Island. (Man, Lond., 1910, x, 121-122, 1 fig.) The basaltic stone head is in form of an eight-pointed star; the handle is of hard, dark wood, the lashings of rattan.

Wulff (K.) Indonesische Studien. I. Beiträge zur Stammbildungslehre der indonesischen Sprachen. (Anthropos, St Gabriel-Mödling, 1910, v, 219-230, 457-472.) Dr K., from the examination of numerous words in the various Indonesian languages (but Batak and Karo especially), concludes that "composition of two synonymous, or almost synonymous, root-words has been, from primitive Indonesian times, one of the most notable factors in the morphology of these languages, and a feature sharply distinguishing them from the related tongues of Farther India."

# AMERICA

A. Laguna folk-tale. (So. W. Minn., Hampton, Va., 1910, xxxix, 618-619.)



Legend of "the seven sisters,"—seven black, ragged, and peculiar looking rocks, near the Pueblo of Laguna in New Mexico. They were seven ugly young women who ill-treated their beautiful younger sister; a sort of Cinderella-tale.

**Ambrosetti (J. B.)** Un documento gráfico de etnografía Peruana de la época colonial. (Fac. de Filos. y Letras, Publ. de la Sección Antrop., Nr. 8, Buenos Aires, 1910, 1-25, 11 fgs.) Treats in detail of a painting (in possession of the author), more than two centuries old and surviving all sorts of vicissitudes, representing the miracle said to have been performed by the Virgin Mary during the memorable siege of Cuzco by the Inca Manco in the revolution of 1535-1536. In the picture are figured Cuzco and the fort of Sacsaihuamán, Indian warriors, weapons (bow and arrow, lance, shield, sling, partizans or axes), banners, drums, etc. Dr A. compares the data in the picture with the accounts and representations elsewhere of Peruvian dress, ornament, weapons, etc. The picture was painted by Indians, possibly those employed by Don Francisco de Toledo, ca. 1600 A. D. It was intended for the Capilla del Triunfo at Cuzco.

**Ameghino (F.)** Sur l'orientation de la calotte du *Diprotomo*. (An. d. Mus. Nac. de Buenos Aires, 1910, XX, 319-327.) Replies to the critiques of his description of the crania of the *Diprotomo* which maintained that certain peculiarities attributed to it were due to incorrect position when observed and that the skull, after all, was that of a low variety of man. A. argues that these peculiarities (glabellar projection, etc.) are real and mark off the skull in question as a distinct species, not *Homo*, and farther removed than the anthropoids, etc., from the latter.

— *Montaneia anthropomorpha* un género de monos hoy extinguido de la Isla de Cuba. Nota preliminar. (Ibid., 317-318.) Brief account of 16 teeth, discovered in the cave of S. Spiritu in Cuba, where had been previously found the jaw of the *Homo Cubensis*. These Dr A. determines to belong to an extinct species of American monkey (no monkeys exist in the island of Cuba), to which he attaches the name of *Montaneia* in honor of the

discoverer Dr Luis Montané. Certain resemblances in the crowns of the molars, etc., to the anthropomorphic apes and man justify the qualification *anthropomorpha*.

**Andrus (C. A.)** Vacation days among Hampton Indians. (So. Wkmn., Hampton, Va., 1910, XXXIX, 145-150, 6 fgs.) Brief account of visits to the Lower Brulé, Crow Creek, Yankton, Santee, Omaha, Oneida, and Winnebago reservations (over 200 Hampton Indians were seen in 3 months). Life seems much easier among the Omahas and Winnebagoes than among the Sioux. The very good houses of the Indians surprise one.

— The Indian convocation at Medicine Creek. (Ibid., 273-276, 4 fgs.) Treats of the Convocation of the Episcopal Church (Indian) of South Dakota at Medicine Creek on the Lower Brulé Reservation, in July, 1909. The district includes 91 congregations, with 6 white and 14 Indian clergymen and over 80 catechists and helpers, mostly native.

**van Antwerp (A. L.)** The aqueducts of the city of Mexico. (Rec. of Past, Wash., 1910, IX, 16-22, 3 fgs.) Notes on the old aqueduct on the Calzada de Chapultepec (a waterway dating from before the Conquest), the fountains at Chapultepec, El Salto del Agua, etc., and the Spanish inscriptions connected therewith.

— San Hipólito. (Ibid., 89-94, 2 fgs.) Treats of the church of San Hipólito, Mexico, and the monument marking the scene of Cortés's battle with the Aztecs. The legend (from Fr. Diego de Duran) serving as the basis for the carving of the eagle with an Indian in his claws is given on pp. 93-94.

**Ashmead (A. S.)** Some observations on certain pathological questions concerning the mutilations represented on the anthropomorphic huacos pottery of Old Peru. (N. Y. Med. J., 1909, 857-861, 4 fgs.) According to Dr A., *uta*, as a disease, is not responsible for all the amputation of feet shown on the huacos pottery,—“it made no difference to the artists whether the diseased conditions, which had frequently required amputation during life for cure was *uta*, or syphilis, or both together, or another disease; they sculptured a picture of misery, a condition of

- physical distress, expressing it in their clay." Reproductions from photographs of five living cases of *uita* are given. Citations are also made from Dr J. C. Tello, author of *La antigüedad de la Sifilis en el Perú*, Dr M. O. Tamayo, author of *La uita en el Perú*, etc. There is no doubt of armless *huacos*, but there is yet doubt of actual surgical amputation in ancient Peru. See Lehmann (W.)
- Barrett (S. A.)** The material culture of the Klamath Lake and Modoc Indians of northeastern California and southern Oregon. (Univ. of Calif. Publ. in Amer. Arch. & Ethnol., Berkeley, 1910, v, 230-292, 16 pl.) Treats of territory and environment, buildings (semi-subterranean earth-lodge, summer-house, sweat-house of two sorts), implements of war (bow and arrow and javelin), hunting implements (bow and arrow; moose-snare; bird-net), fishing implements (dug-out canoe, dip-net, string gill-net, hook and line, fish-spears of 3 kinds), stone implements (two-horned muller, looped muller, etc.; small mortars and pestles, maul, arrow-straightener, obsidian and flint arrow-heads, spear-points, etc., stone pipes of several forms), games (many for both adult and young,—these have been treated by Dorsey and Culin), basketry (soft and pliable, stiff and rigid, first largely predominating), fire-making (usual drill; sage-brush bark torch), miscellaneous (deformation of head in childhood; porcupine-tail hair-brush; special bone implement for separating inner from outer bark of pine). The Klamath and Modoc people "possess a specialized culture due largely to the extensive use of *tule* in the making of houses, basketry and various utensils." They stand by themselves also with respect to stone objects, implements for use on the water, their characteristic foods, etc.
- Bateman (L. C.)** The Passamaquoddy Indians of Maine. (So. Wkmn., Hampton, Va., 1910, XXXIX, 17-27, 3 fgs.) Treats of history, population (about 500 at Pleasant Pt near Eastport and on the regular reservation at Dana's Pt in Princeton), political organization ("old party" and "no party," the latter more radical and stronger), marriage, death, language (only English taught in schools; use Indian among themselves, three re-
- spected authorities (parish priest, Indian Agent, Sisters of Mercy who teach the children), state aid (\$10,000 a year), Indians of ability (Gov. Tomah Joe), legends (tale of Glooscap; tale of twins; a tale of war with the Mohawks), etc.
- Bauer (L. A.)** The most curious craft afloat. (Nat. Geogr. Mag., Wash., 1910, XXI, 223-245, 30 fgs.) Some of the illustrations (Guatemalan bread-oven, wooden plow, Greenland natives, etc.) are of ethnologic interest.
- Berry (R. M. F.)** The American gipsy. (Century, N. Y., 1910, LXXX, 614-623, 8 fgs.) Notes on language (*Kalo jib*), "patteran" (tracing footsteps or wagon-tracks, etc.), methods of travel, cooking conveniences and cleanliness (modern cook-stoves; although tripod and kettle have not altogether disappeared), methods of domestic work, traits and habits (shrewd money-makers), fortune-telling or "dukking," devotion to family life (the really predominant trait), division into families, respect for age, gipsy queens, gipsy wives and mothers, religious faith (little outward part; *buro-duvel* and *tickno-duvel*). Real American Romany is well-off.
- Beuchat (H.) et Rivet (P.)** La famille linguisitque Zaparo. (J. de la Soc. d. Américanistes de Paris, 1908, N. S., v, 235-248.) Treats of the Zaparan linguistic stock of Ecuador. List of tribes (some 40), vocabulary (pp. 241-245), grammatical notes (pp. 245-247) and texts (Sign of the Cross, Pater Noster, Ave Maria, and Credo) in the Iquito dialect, with translation. The best known of these Indians are the Zaparo proper; some are almost entirely unknown linguistically. The Iquito is represented here by the religious texts reprinted from Gonzalez Suarez.
- *La langue Jibaro ou Siwora*. (Anthropos, St Gabriel-Müdling, 1909, IV, 1053-1064.) Continuation of monograph on the Jivaro language. Grammatical and lexicological affinities (loan words from other tongues; affinities with Arawak dialects, particularly the Campa; possessive pronouns); texts (pp. 1059-1064): Pater Noster, Ave Maria, Commandments, part of Christian Doctrine, etc., in Gualaquiza and Macas, with interlinear translation. For comparison the Pater Noster in Jébero (Mainan) is given. The authors are of opinion that the Jibaro

- belongs to the Arawakan stock; but, to the reviewer, this is not yet proved.
- Biasutti (R.)** Contributi all'antropologia e all'antropogeografia delle popolazioni del Pacifico settentrionale. (A. p. l'Antrop., Firenze, 1910, XL, 51-96, 23 fgs.) Based on study of Californian and Haida crania in the National Anthropological Museum in Florence, and crania of Haida, Tsimshian, Kolusches, Aleuts, Eskimo, Chukchee and Giliaks in the Museum of Natural History at Paris, with references to the literature developed by Boas and the Jesup North-Pacific expedition; cranio-logical details, measurements (pp. 88-94) of 2 Eskimo, 4 Haida, 8 Californian skulls, and comparisons with other races. In California, according to Prof. B., we "are fully in the territory of the *Homo Americanus*," with the absence of Mongolian traits. The "Paleoasiatics," Eskimo, Aleuts, and partly also the coast peoples (Tlinkit, etc.) down to California are, as Boas observes, typically "fringe peoples." The Ainu are "antecedent to the invasion of the *facies mongolica*." No direct relations of the American type with Oceanic or European races can be established; secondary intrusions of Mongolian character seems demonstrated. The American aborigines proper "are derived from an amonologic Asiatic type, which passed into the New World in some interglacial epoch."
- Blackham (R. J.)** Cheese: its position in history, commerce and dietetics. (J. Sanit. Inst., Lond., 1910, XXXI, 440-450.) Contains some interesting facts regarding the antiquity of cheese and its varieties.
- Blackiston (A. H.)** Archeological investigation in Honduras. (Rec. of Past, Wash., 1910, IX, 195-201, 12 fgs.) Briefly describes author's investigations of the mortuary mounds near San Pedro Sula and the Playas de los Muertos, in the valley of the river Chamelecon, on which are also located the ruins of the ancient city of Naco, the remains discovered, etc.—the Blackiston collection is now in the U. S. National Museum.
- Bolton (R. P.)** The Indians of Washington Heights. (Anthrop. Pap. Amer. Mus. Nat. Hist., N. Y. 1909, III, 75-109, 5 pl., 6 fgs.) Historical notes, aboriginal remains (shell-heaps, dog-burials, human burials, cave at Cold Spring, stone implements, pottery, including jar of Iroquois pattern, human skeletons, etc.), relations with the first settlers, the town of New Haerlem and the passing of the red man. The remains in question belong to the Wick-quas-keek (corrupted into "Wickers Creek") Indians of the Mohican section of the eastern Algonkians.
- Breton (A.)** Seventeenth International Congress of Americanists, Buenos Aires, May 16th to 24th, 1910. (Man, Lond., 1910, X, 141-144.) Gives brief résumés of most important papers, notes on other proceedings, etc.
- von Buchwald (O.)** Zur Völkerkunde Südamerikas. II. (Globus, Brnschw., 1910, XCVIII, 74-75.) Treats of the culture-history, etc., of Peru and the N. W. Coast of S. America (older on the coast and in the mountains, later at L. Titicaca; Ica culture resembles that of Tiahuanaco). Von B. sees Asiatic influences in Peru. Discusses distribution of words for "water (rain)." The whole coast from southern Colombia to the desert of Atacama "was possessed by related peoples, with somewhat uniform culture."
- Bushnell (D. I., Jr.)** The bows and arrows of the Arawak in 1903. (Man, Lond., 1910, X, 22-24, 9 fgs.) Reproduces, from a Ms., dated 9 May, 1803, descriptions and drawings of 9 arrows (3 for war; 1 to walk with; 2 for birds; 1 for wild hogs; 1 for fish; 1 for all quadrupeds, and their "Arowaak" names, with notes on the use of the bow and arrow. These arrows are said to be from 5½ to 6 ft. long. The Ms. belonged to Hon. J. H. H. Holmes, who in the early part of the last century was a court officer of Demerara and Essequibo; they are now in Virginia, where Mr B. had access to them.
- Capitan (L.)** Le xv<sup>e</sup> Congrès International des Américanistes, Vienne, Septembre 1908. (J. de la Soc. d. Américanistes de Paris, 1908, N. S., V, 221-234.) Brief account of proceedings with notes on principal papers and discussions.
- Les sacrifices humains et l'anthropophagie rituelle dans l'Amérique ancienne. (R. de l'Éc. d'Anthr. de Paris, 1910, XX, 170-179, 15 fgs.) Treats of human sacrifice and ritual cannibalism in prehistoric America, particularly as represented in the ancient Mexican



- manuscripts. According to Dr C., for the ancient Mexicans the victim often represented the god and sacrifice meant closer union with him, while his flesh and blood became those of the divine being. This fact removes some of the horrible character attached to these practices by the old chroniclers.
- Chamberlain (A. F.)** Note sur l'association des idées chez un peuple primitif: les Kitonaqa de la Colombie Britannique. (Bull. Soc. d'Anthr. de Paris, 1909, v<sup>o</sup> s., x, 132-134.) Cites 17 association-groups of words in the language of the Kutenai Indians (birch-bark, onion; wild-cherry, plum, etc.; ear of corn, pine-cone; ear of corn, lupine; rose-hip, apple, etc.; shot, peas; juniper-berries, pepper; elk, horse; grouse, turkey; mud, flour; ice, glass; fog, frost; cloud; dust, smoke, steam; cradle, hobble, corral; sun, clock, watch; salt, vinegar; water, whisky).
- Note sur l'influence exercée sur les indiens Kitonaqa par les missionnaires catholiques. (R. d. Ét. Ethnogr. et Sociol., Paris, 1909, II, 155-158, 1 pl.) Treats of modification of pagan institutions and ceremonies (e. g. great hunting dance at Christmas times) of Kutenai Indians by the Catholic missionaries; word for "God," etc.; the phraseology of the "Lord's Prayer" (terms for "Our Father," "heaven," "will," "hallowed," etc.); names of the days of the week; influence on art (Shaman; "shaman of whites,"—figure of Christ).
- Noun composition in the Kootenay language. (Anthropos, St Gabriel-Mödling, 1910, v, 787-790.) Cites numerous examples under 9 headings.
- Chervin (A.)** Anthropologie bolivienne. (Bull. Soc. d'Anthr. de Paris, 1909, v<sup>o</sup> s., x, 128-132.) Résumés briefly the *Anthropologie bolivienne* (Paris, 1908, 3 vols.) of the author, containing the results (ethnological and demographical, anthropometrical and craniological) of the Mission Française en Amérique du Sud." Metric photography was employed on a large scale.
- Clark (H. W.)** The tale of Tshihat. (Pacif. Mo., Portland, 1910, xxiv, 525-530, 9 figs.) Treats of Tshihat (1833-1908), hereditary chief of the Makahs of Cape Flattery and his troubles with the whites. In 1881 he was made captain of police for his people. He was finally deposed in favor of a younger man.
- Davis (J. B.)** Some Cherokee stories. (Ann. Arch. & Anthropol., Univ. of Liverpool, 1910, III, 26-49.) English texts of myths and legends (the author is a Cherokee of Chelsea, Okla.): How the world was made, How they got fire, Why the moon's face is dirty, How they tried to kill the sun, The pleiades, The race between the terrapin and the rabbit, Why the turkey carries a scalp, How the partridge got his whistle, How the rabbit killed Flint, Why the Terrapin's back is patched, Why the woodpecker's head is red, Why the opossum's tail is bare, The first ball game, Why some animals can see at night, The origin of the bears, The race between the crane and the humming-bird, Why the mole has to hide, Why the pheasant drums, The first quarrel, How sin came, How disease started.
- Die Choctaw-Indianer am See Pontchartrín.** (Globus, Brnschw., 1910, xcvi, 349-351.) Résumés can see at D. I. Bushnell, Jr.'s *The Choctaw of Bayou Lacomb, St Tammany Parish, Louisiana* (Bull. 48 Bur. Amer. Ethnol. Wash., 1909).
- Dieseldorff (E. P.)** Über Klassifizierung meiner archäologischen Funde im nördlichen Guatemala. (Z. f. Ethnol., Berlin, 1909, xli, 862-873, 6 figs.) Notes on rude, inartistic vessels, idols, etc., found in caves or deep beneath the surface, belonging to the prehistoric inhabitants (probably of Mayan stock); objects from the Lacandon Indians (pottery, sacrificial vessels, etc.), objects from the Kekchi Indians (idols, hollow with hole for producing sounds; pottery, fine enameled vessels, etc.); objects from the Chols or Acalás (idols, heads, etc.), objects of similar kinds from the Pokomchi Indians, etc. D. considers it incorrect to suppose that, because the modern Lacandons carry out certain ceremonies at the temple of Menché-Tenamit, their ancestors built it. The primitive home of the Lacandons is the forest-region west of Usumasintla. The finds at Chamá are probably Kekchi. The finds from Alta Vera Paz resemble the most of all the Maya Codices.
- Die südamerikanische Amazonensage.** (Globus, Brnschw., 1910, xcvi, 351-352.) Résumés the article of R. Lasch

- on "The South American Amazon Legend" in the *Monat. d. K. K. geograph. Ges. in Wien*, 1910, LIII, 278-289. See Lasch (R.).
- Dixon** (R. B.) Shasta myths. (J. Amer. Folk-Lore, Boston, 1910, XXIII, 8-37.)
- The Chimariko Indians and Language. (Univ. of Calif. Publ. in Amer. Arch. & Ethnol., Berkeley, 1910, v, 293-380.) Treats of culture (pp. 295-306) and language (307-380). Territory and history (population never more than some hundred), material culture (dress, bodily decoration and ornament, ear-piercing, tattooing; food, roasting and boiling; houses of old type now disappeared; weapons; canoes; pipes; flutes; nets; twined basketry), social organization (only social units were village communities, no clans; monogamy general; puberty ceremonies simple; inhumation; "grass-game," cup-and-ball game, cat's cradle, etc.), religion (shamans of both sexes, instructed in dreams; dance of shaman neophyte, puberty dance, and simple sweat-dance for men only; "round dance" in summer) and mythology (dog chief figure in creation with coyote; fire-myth, animal-stealers), etc. The cultural affinities of the Chimariko are closest perhaps with the Shastan stock. Besides a grammatical sketch this monograph contains (pp. 339-361) the native texts of 6 myths and legends (the Sorcerer, The flood, The unsuccessful hunter, The theft of fire, etc.), with interlinear and free translations, explanatory notes, etc.; and also an English-Chimariko (pp. 363-370) and Chimariko-English (pp. 370-379) vocabulary, two columns to the page, together with some sentences, place-names (pp. 379-380), etc. On pages 337-338 is a list of lexical resemblances between Chimariko and languages of the Shastan families, which together with "the considerable degree of similarity in grammatical and phonetic character between the Chimariko and the Shastan families," are of interest in connection with cultural *rapprochement*. According to Dr D., there is a possibility of real relationship between these two stocks.
- Dominian** (L.) The pyramids of San Juan Teotihuacan. (Rec. of Past, Wash., 1910, IX, 267-275, 7 fgs.) Describes "Pyramid of Sun" and "Pyramid of Moon," smaller mounds, remains of dwellings; obsidian knives, etc. The "giants" are also discussed.
- Dunlop** (—) Instruments en pierre de Texas. (Bull. Soc. d' Anthr. de Paris, 1909, v<sup>e</sup> S., X, 56-57.) Notes on some hematite implements and sea-shells found together at Eagle Food, Texas, and sent to the Anthropological Society of Paris.
- Eberhardt** (C. C.) Indians of Peru. (Smithson. Misc. Coll., Quart. Iss., Wash., 1909, v, 181-194, 2 pl.) Gives list of tribes with estimated population, and notes on Huitotos, Campas, Aguarunas, Huichipairis, Inji-inji (lowest of Peruvian Indians; on Curaray R.), Nahumedes (tradition says they are the Indians who gave rise to the story of the "Amazons" or women warriors), Orejones. Also notes on the tribes as a whole: Form of government, languages (many independent stocks), houses, food, physical characters (dark tribes of Putumayo probably have strains of negro blood from runaway slaves; light Huarayos of Madre de Dios possibly some Spanish blood), mental traits (as a rule quick to adopt customs of whites), polygamy common, diseases (smallpox, beri-beri, etc.), medicines ("wonderful knowledge of value of herbs, plants, roots," etc., a myth), cannibalism (still practiced by some tribes of Putumayo), slavery (exists in Peru, but Indian slaves not harshly treated). Information in this article is from a consular report of 1907 by the author to the Department of State at Washington, and is largely derived from Mr G. M. von Hassel, "probably one of the best authorities on the subject."
- Sound-signalling by Indians of tropical South America. (Ibid., 269-271, 1 fg.) Brief account of the contrivance (suspended "male" and "female" logs hollowed by burning, which are beaten by stick with rubber head) found among several tribes of the Amazonian region in Peru-Brazil, known to the Uitotos as *manguaré*, and by other tribes as *huára*, *tundoy*, etc.
- "Eine anthropologische Entdeckung von fundamentaler Wichtigkeit." (Globus Brunschwg., 1910, XC VII, 336-337.) Note on the investigations of Dr F. Boas as to the changes in skull-form, etc., of immigrants and the children of such, as revealed in the publication of the Immigration Commission re-

- cently issued by the Government at Washington, *Changes in Bodily Form of Descendants of Immigrants* (1910).
- Etienne** (J.) Les Boruns. (*Anthropos*, St Gabriel-Mödling, 1909, IV, 942-944.) Notes on habitat (between Rio Mucury, Rio Jequitinhonha and the Serra dos Aymorés), physical characters (old Indian claiming to be 108 years), customs (house and contents; ear-ornaments of women), language (list of 27 words, pp. 943-944, obtained at Olivença), of the extinct Boruns. The speech is plainly Tupian.
- Farabee** (W. C.) Some customs of the Macheyengas. (*Proc. Amer. Antiq. Soc.*, Worcester, N.S. XX, 127-131.) Treats of attitude toward the dead (no fear; body handled with impunity and disposed of without ceremony), "burial" (body carried on litter from house and thrown into swift river, no ceremony at house or at river; some Indians of the tribe bury with no ceremonies, marking of grave or grave-gifts the bodies of those killed in warfare; some again bury small children among the rocks on the hills), house where death has occurred (if small child had died there, house is still used, but if other member of family, it is abandoned and new one built at some distance; this is done, not from fear of the dead but from fear of the disease that killed him), soul-love (according to tradition, souls of Macheyengas enter the red deer; the flesh of this animal they never eat, but do not object to others so doing, and will even kill it and cook the flesh for them; the soul is neither the deer, nor the soul of the deer, "it is the end of it when it enters the deer"; they distinguish between the soul and life; the soul "has nothing to do with life, sleep, disease or death"), religion and mythology ("big man in the sky"; creator, but has little to do except to thunder and send rain; attitude towards him of Indians is one of indifference, as is his towards them). These Arawakan Indians of Eastern Peru "make no offerings nor prayers and have no ceremonies, no feasts, no sacred dances, no ceremonial objects, no charms, no fetishes." This paper is valuable for the psychology of primitive man.
- Fewkes** (J. W.) Cremation in Cliff-dwellings. (*Rec. of Past. Wash.*, 1910, IX, 154-156, 2 fgs.) Cites evidences of the cremation of human bodies (bone ashes, smoke-blackened roof, absence of human bones, relatively small number of human burials, etc.) in refuse heaps of caves, on the mesas, etc., indicating a wide distribution of this custom among both the prehistoric and historic peoples of Arizona and the Cliff-dwellers of the Mesa Verde.
- Prehistoric ruins of the Gila valley. (*Smithson. Misc. Coll.*, Quart. Iss., Wash., 1909, v, 403-436, 5 pl., 10 fgs.) Treats of the Middle Gila valley compounds (ruins near Florence, Escalante ruin, Tcurik Vaaki, ruins near Casa Grande, near Blackwater, Santan ruins, Snake and Sweet Water Ruins, Casa Blanca and Gila Crossing ruins), Santa Cruz river compounds (ruins near Tucson, Chakayuma, Aquituno, Quitoac, ruins near Qwa-hadt), Salt River compounds: Ruins near Phenix (Patrick compound, Kalfus and Heard mounds), Tempe ruins (great Tempe mound, Carroll compound), Mesa City ruins (Stewart compound, Los Muertos, Draine's compound), Ruins on the San Pedro (ruins opposite old Ft Grant, opposite Monmouth, Seven Mile ruin, ruin near Clark's Ranch, Fifteen Mile ruin, etc.). According to Dr F. "these settlements were built by the ancestors of the present house-building Indians of the Southwest"; and "the abandonment of the custom of building Casas Grandes dates back to prehistoric times, and none of the great buildings in the Gila valley were constructed subsequent to the arrival of the Spaniards" (p. 435). The war between the nomads and the house-builders of the Gila had practically ceased before the Spanish advent. The overthrowers of the Casas Grandes were not the Apaches, but rather people from the west, from the Gulf of California. The Pimas and Papagos represent the mixed blood of conquerors and conquered. The circular houses may have been introduced by the prehistoric hostiles from the west.
- Finch** (J. K.) Aboriginal remains on Manhattan Island. (*Anthrop. Pap. Amer. Mus. Nat. Hist.*, N. Y., 1909, III, 61-73.) Notes on archeological sites (Ft Washington Pt, The Knoll, Cold Spring, Inwood Station, Harlem



Ship Canal, Harlem River, Isham's Garden, Academy Street Garden, Dog burials found in 1895, Shell pockets at 211th St., etc.), chiefly shell-deposits, —the only Indian remains now left are at Inwood and Cold Spring. Mr Calver's discoveries since 1886 are described and some historical references added. The Indians known as Manhattans (their territory includes Manhattan Island and that part of the mainland which is west of the Bronx River north of Yonkers) were a sub-tribe of the Wappinger division of the Mohicans. See Bolton (R. P.), Skinner (A.).

**Goddard** (P. E.) Apache tribes of the Southwest. (So. Wkmn., Hampton, Va., 1910, XXXIX, 481-485, 6 fgs.) Notes on the Jicarilla, Mescalero, etc. Houses, food-gathering, hunting, ceremonies (annual feast of the Jicarilla resembles, and may be copied from, the well-known yearly feast at Taos). The Apache believe that "the present age is one in which the gods are against them," and they have sought to establish a new moon cult in lieu of the old sun religion; but after 6 years have given up the attempt.

— Navajo blankets. (Amer. Museum J., N. Y., 1910, X, 201-211, 12 fgs.) Treats of the beginnings of Navajo weaving, method of weaving, colors of blankets, designs, kinds of blankets, recent acquisitions of the museum (some 42 specimens). The most valuable blankets are those containing *bayeta*, which have not been made since about 1875. The designs are partly taken over from basketry, partly influenced from Pueblo and Spanish sources, partly the result of "a natural growth coordinate with the development of Navajo weaving." In recent years aniline dyes have superseded native ones. Blanket-making is now the chief art of the Navajo.

— Kato texts. (Univ. of Calif. Publ. in Amer. Arch. & Ethnol., Berkeley, 1909, V, 65-238, 1 pl.) Gives native texts, with interlinear and free translations, explanatory notes, etc., of 37 myths, legends, and tales of the Kato Indians of the Athapascan stock, Mendocino county, California (1-9 myths of origin, 10-24 tales of animals, 25-37 tales of the supernatural). The language is "unmixed Athapascan, distinct to a considerable degree from

Wailaki." The myths and tales also show considerable difference from those of the Wailaki. Pomo influence in folk-lore and culture is traceable. The coyote is a prominent figure. Other figures are: Wolf, yellow-hammer, skunk, elk, gray-squirrel, grizzly, doe, turtle, gopher, meadow-lark, goose, serpent, rattlesnake, milk-snake, water-panther, "man eater," kangaroo-rat, etc. In the creation-myths Nagaitcho and Thunder are prominent. The processes of creation, transforming, and "becoming" in these myths are particularly interesting from a psychological point of view. In one myth a "supernatural child" figures.

**Greene** (J.) Indian traditions. (So. Wkmn., Hampton, Va., 1909, XXXVIII, 691-692; 1910, XXXIX, 38-39.) Brief creation legend (Good ruler made man and fish; evil one made snake and monkey); marriage customs; idea of end of world; example of Indian humor; animal stories (why horse and dog cannot speak, but are friends of man); happy hunting-grounds. Author is a Seneca graduate of Hampton Institute.

**Grinnell** (G. B.) Coup and scalp among the Plains Indians (Amer. Anthropol., Wash., 1910, N. S., XII, 296-310).

**Hamy** (E. T.) La corbeille de Joseph Dombey. (J. de la Soc. d. Amér. de Paris, 1908, N. S. V, 157-161, 1 fg.) Treats of a willow basket, now in the Trocadero Museum belonging to the American collection of J. Dombey, but evidently not native to the regions explored by him (Peru, Chili, Brazil). Form, texture, ornamentation, etc., suggest the Northwest Pacific Coast region as the place of origin (perhaps some part of California). To the shell disks with which this basket is ornamented feathers seem once to have been attached. Dr H. sees in the resemblances between *ars plumaria* of the Hawaiians and the Indians of California proofs of Polynesian origins of some Indian tribes.

**Hardenburg** (W. E.) The Indians of the Putumayo, Upper Amazon. (Man, Lond., 1910, X, 134-138.) Treats of the Huitotos: Tribal organization (sub-tribes independent with own chief; vary in number from 25 to 500 or more individuals), language ("a simple dialect, with but little grammar"), physical characters (small but well-formed and strong; epilation; men toe outward,

- women inward; flexible big toe), mutilations (perforation of septum of nose, ear-lobe, etc.), character (humble and hospitable, except the "wild ones"), marriage (few formalities; women naturally chaste), child-birth, naming (name of dead passed on to another), burial under floor of hut (new one then built), tobacco-drinking ceremony, houses (several families in each usually, each one having own place, utensils, etc.), hammocks, weapons (blow-gun and *curare*-tipped arrows; light spear with poisoned tip; *macana*) fishing (nets, spears, hooks); *manguaré* or "wireless telegraphy," dress, food, and drink (preparation from *yuca* and *aguaje* pulp), use of *coca*; dances (rare; paint themselves all over), religion (worship sun and moon; *usñamun*, a sort of superior being).
- Harrington (J. P.)** Notes on the Piro language. (Amer. Anthropol., Wash., 1909, N. S., XI, 563-594.)
- An introductory paper on the Tiwa language, dialect of Taos, New Mexico. (Ibid., 1910, N. S., XII, 11-48.)
- On phonetic and lexic resemblances between Kiowan and Tanoan. (Ibid., 119-123.)
- On the etymology of Guayabe. (Ibid., 344.)
- "Butterfly" in Southwestern languages. (Ibid., 344-345.)
- Harrington (M. R.)** The last of the Iroquois potters. (N. Y. State Mus. Bull. 133, Fifth Rep. Dir., 1908, Albany, 1909, 222-227, 10 pl.) Gives results of investigation in July, 1908, of pottery-making (jar, pot, bowl) among the eastern Cherokee of North Carolina,—half the specimens obtained were the product of one old woman, who with one other, still knew and practiced the art. The Cherokee pottery of today resembles the Iroquoian type, but "the ancient pottery of the Cherokee embraced forms still more like the Iroquois styles than are those of modern make." The curved decorating paddle became obsolete among the Iroquois at an early date. A few years will see the last of the Iroquoian potters.
- The rock-shelters of Armonk, New York. (Anthrop. Pap. Amer. Mus. Nat. Hist., N. Y., 1909, III, 123-138, 3 pl., 7 figs.) Notes on Finch's Rock House, the largest and most important (pp. 125-127). Nebo Rocks, Helicker's Cave, Leather Man's Shelter, Little Helicker's, Mahoney shelter, Quartz Quarry Rock-Shelter, Riverville Shelter, etc., and remains found, giving results of investigations of 1900-1901, etc. In some of the caves evidence of European contact was common. In "Finch's Rock House" a potteryless people first used the cave; then, after a period of non-use came Indians with pottery of the Iroquoian type chiefly; the last Indians represented were Algonkins (Siwanoy or Tankitekes) who saw the coming of the white man. See Schrabisch (M.).
- Ancient shell-heaps near New York City. (Ibid., 167-179, 3 figs.) Notes on shell-heaps and remains found in them at Tottenville (Staten I.), Cold Spring, Pelham Bay Park, near near Westchester, Port Washington, L. I., Oyster Bay, etc.).
- Harsha (W. J.)** The sense of humor among Indians. (So. Wkman., Hampton, Va., 1910, XXXIX, 504-505.) Cites numerous examples from Omaha, Arapaho, Apache, Kiowa, Comanche Indians. The Indian's reputation for gravity has led to a general mistaken impression that he lacks a sense of humor, but those who meet him or who know him well are fully aware that, in the privacy of the *tipi*, or around an evening camp-fire, or out on a companionable hunt; he can be "full of simple pleasantries that are of the essence of humor."
- Haynes (H. W.)** Discovery of an Indian shell-heap on Boston Common. (Rec. of Past, Wash., 1910, IX, 79.) Note on discovery during the autumn and winter of 1909 of traces of an Indian shell-heap (soil blackened from decay of animal substances, broken and black-stained shells of the soft clam, etc.), in one of the trenches excavated for irrigation purposes. No flints or implements of stone or bone occurred, but "a smooth, thin, flat pebble, marked with deeply incised cuts," possibly a game-marker, was found.
- Hervé (G.)** Remarque sur un Crâne de l'Île aux Chiens, décrit par Winslow, 1722. (R. de l'Éc. d'Anthr. de Paris, 1910, XX, 52-59, 5 figs.) Treats of the skull of an American Indian from Île aux Chiens, an islet near Saint-Pierre in the French possessions w. of Newfoundland, and briefly described in the *Mém. de l'Acad. Roy. d. Sciences*

- for 1722 by the celebrated anatomist J. B. Winslow. According to H., this skull (the body to which it was attached, when found in 1721, was "still clothed") is not Eskimo, or Beothuk, but Micmac. It is very dolichocephalic, with very prominent zygomatic regions.
- Hewett (E. L.)** The excavations at El Rito de los Frijoles in 1909. (Amer. Anthropol., Wash., 1909, N. S., XI, 651-672, 13 fgs.)
- Hilliard (J. N.)** Sitting Bull's capture and the Messiah Craze. (So. Wkmm., Hampton, Va., 1910, XXXIX, 545-551.) Treats of the arrest and death of Sitting Bull. In the "messiah craze," Sitting Bull saw his chance for revenge on the white man, and he was one of the first to accept the doctrine of "the Red Messiah."
- Hodge (F. W.)** The Jumano Indians. (Proc. Amer. Antiq. Soc., Worcester, 1910, N. S., XX, 249-268.) Cites historical, ethnological, etc., evidence that the *Jumano* Indians (the "Cow Indians" of Cabeza de Vaca, in 1535), known also as Patarabueyes, "Rayados," etc., of Chihuahua, New Mexico, Texas, and, subsequently, Kansas, were the *Tawehash*, "the name of a division of the Wichita, also the term by which other Caddoan tribes knew the Wichita proper." This identification of the "Jumanos" with the Wichita "accounts for the disappearance of a tribe that has long been an enigma to ethnologists and historians."
- Holand (H. R.)** Are there English words on the Kensington rune-stone? (Rec. of Past, Wash., 1910, IX, 240-245.) Shows that *from*, *of*, *vest*, *illy*, *dhedh*, *mans* may be good Scandinavian. See Upham (W.).
- Holmes (W. H.)** Some problems of the American race. (Amer. Anthropol., Wash., 1910, N. S., XII, 149-182, 15 fgs.)
- van Hynning (T.)** The Boone mound. (Rec. of Past, Wash., 1910, IX, 157-162, 4 fgs.) Treats of the Boone mound in Boone co., Iowa, practically void of the usual artefacts (except a few stone implements, numerous fragments of pottery and many shells of *Unionidae*), but said to be unique in possessing a stone floor. Scattered over the floor were many human bones, including one entire skull and parts of four others. On top of the floor were logs against which on the outside were stone slabs forming an enclosure.
- Ignace (E.)** Les Indiens Capiékran. (Anthropos, St. Gabriel-Mödling, 1910, v, 473-482.) Notes on habitat (upper Maranhão near the Serra dos Canelas), physical characters, manners and customs (*couï* or ear-plug; *tolo* or village-chief; marriage-festival; drum and *maraca*), religion (Catholic with many remains of heathenism), language (list of 36 words, p. 479), classification and comparison with other tribes (table, p. 480), history, etc. The Capiékran belong with the Timbiras or Gês (Tapuyan stock).
- Indian workers and leaders.** (So. Wkmm., Hampton, Va., 1910, XXXIX, 277-279, 2 fgs.) Notes on Indian delegates to Washington (Dept. of Interior) from Standing Rock and Cheyenne River reservations *re* cession and opening of Indian lands.
- Jackson (J.)** The upward march of the Indian. (Ibid., 242-245.) Notes results of Indian education since the first bringing of Indians to Hampton Institute in 1878.
- Jones (S. B.)** Indian Warner, a Carib Chief. (Ibid., 555-558.) Gives story of "Indian Warner," half-blood son of Sir Thomas Warner, a colonist of some note, Governor of St. Kitts, who after the Carib massacre of 1629, took one of the women who were parceled out among the whites. He was ultimately killed by the Caribs at the instigation of the English.
- Kessler (D. E.)** The outpost mission of Santa Isabel. (Ibid., 31-32.) Notes on the past and present condition of the Santa Isabel Mission, one of the oldest in southern California. Its first *padre* was Father Craegorio.
- El Capitan Blanco—the White Chief of the Mesa Grande. (Ibid., 1909, XXXVIII, 655-671, 5 fgs.) Treats of Edward Davis, adopted by these mission Indians of California and their hereditary chief Mata Whur or Cinon Duro, the keeper of their sacred traditions. Brief account of the adoption-ceremonies.
- Kinnaman (J. O.)** Chippewa legends. (Amer. Antiq., Salem, Mass., 1910, XXXII, 96-102.) English texts only of three legends of the Lake Superior Ojibwa: "The Phantom Canoe (the story of the wife of Weetshahstshy Aptapee)," "The White Stone Canoe," and "Wawabezowin" (a sort of Undine myth).



**Koch-Grünberg (T.)** Die Chipaya und Curuahé, Pará, Brasilien. (Z. f. Ethnol., Berlin, 1910, XLII, 609-611.) Introductory historical ethnographical remarks to the article of E. Snethlage (q. v.) on the Chipaya and Curuahé, two Tupian tribes of the Iriri-Curuá region of Pará. The Chipaya is close to the Yurúna language.

**Kroeber (A. L.)** Noun composition in American languages. (Anthropos, St Gabriel-Mödling, 1910, v, 204-218.) According to Dr K., "of 30 North American families in which the order of composition has been established, 22 place the determining noun differently from the determining verbal or adjectival stem, 8 treat them alike; 29 American families place the determining noun first, 6 place it second; 13 place the determining verb or adjective first, 21 place it second." Illustrations from numerous languages are given. The Indo-European order of composition is followed by the Algonkian, Uto-Aztec, Kootenay, and some small families in N. California and Oregon (here the determining element, irrespective of its part of speech, precedes the determined noun): in the Maya-Tsimshian type the noun follows; the most common method, especially north of Mexico, is where the noun precedes. The Yokuts "lacks composition nearly as thoroughly as Eskimo," but for quite a different reason. Iroquoian, according to Mr Hewitt, "cannot combine two noun-stems into one word." Eskimo "is a purely derivative language." Shoshonean "employs derivation much more freely than composition." There is evidence that "adjacent languages of unrelated origin and diverse vocabulary have influenced each other in their methods of structure." See Chamberlain (A. F.).

— The Chumash and Costanoan languages. (Univ. of Calif. Publ. in Amer. Archeol. & Ethnol., Berkeley, 1910, IX, 237-271.) Treats of the dialects and territory, phonetics, grammar, etc., of these two Californian linguistic stocks. The Costanoan language has 7 known dialects, in two groups, northern (San Francisco, San José, Santa Clara, Santa Cruz), and southern (San Juan Bautista, Soledad, and Monterey); a comparative vocabulary of these dialects is given on pages 243-249. Besides versions of the Lord's

Prayer, the text of a Monterey legend of the origin of the world, with interlinear translation, etc., and a few brief songs are given (pp. 253-260). Of the Chumash comparative vocabularies of 5 dialects belonging to 3 groups are given (pp. 265-268), with text of the Lord's Prayer and two brief songs. In spite of marked lexical divergencies the Chumash dialects are comparatively uniform in grammar. On pages 259-263, with a comparative word-list, Dr K. discusses the possible relationship of Costanoan and Miwok, based on lexical and grammatical resemblances, and suggests that if such a relationship be ultimately determined the name Miwok be applied to the resulting larger family of speech. The Miwok of the interior represents perhaps "a more primitive stage of synthetic structure, which has already largely broken down in the coast Miwok dialects and has been replaced by an almost entirely analytic one in Costanoan."

**Lasch (R.)** Zur südamerikanischen Amazonensage. (Mitt. d. K. K. Geogr. Ges. in Wien, 1910, 278-289.) Brief, well-documented study of South American "Amazon myths," from the report of Orellana in 1541 down to recent attempts at interpretation. Among the tribes credited with "Amazons" are: Natives on the Amazon (named from this) near Trombetas, Indians beyond the Xarayes and Urtueses of Bolivia, Indians east of the Tapacuras, Indians of the Icamíaba mountains at the source of the Nhamundá. The Trombetas region seems specially favored in the earlier reports. The myth itself is widespread over northern S. America; it occurred also in the Antilles and in C. America, in isolated fashion. L. thinks that "the legend of the Amazons is neither a historical nor a new culture-myth, but a mythical story invented to explain social arrangements." It represents the primary economic separation of the sexes and is also only "a somewhat idealized picture of this division of primitive society." It is also an attempt to justify the male-association against the aspirations of the women. L. agrees with Ehrenreich in assigning to this legend an origin among the northern Caribs,—the mythopoeic dis-

position being very marked in the Cariban stock.

- Latham** (R. E.) Ethnology of the Araucanos. (J. Roy. Anthr. Inst., Lond., 1909, XXXIX, 334-376, 2 pl.) Treats of clothing (anciently skins only; spinning and weaving, making "bark" cloth learned from Calchaquis), ornaments (not much given to personal adornment; women's ear-rings, bracelets, pendants, collars, head-bands, etc.; no face-painting nor tattooing now), habitations (primitively *toldo* or skin tent, now wattle and daub huts at first circular, then oval, finally rectangular) and furniture, weaving, skins, pottery (generally made by women; coarse variety for domestic purpose, finer in burial-places), fire (now by matches or with flint and steel; friction method occasionally; no special rites), food (various tubers, fruits, berries, *piñon*, flesh and fowl; maize and beans introduced by Incas; cooking done by women; horse-flesh favorite meat; meals generally at mid-day and sundown; now greatly addicted to drunkenness), agriculture (due to Incas; desultory and primitive even now; irrigation in north adopted from Incas), religion (great admixture of Christian beliefs and customs; rude form of nature-worship; chief deities evil genii to be propitiated; *Pillan*, the thunder-god, now almost entirely replaced by *Ngune mapun*, lord of the earth; moon the only beneficent deity; no hell; Mocha id., starting-place for other world), superstitions (omens, dreams), magic and witchcraft (sorcerers, diviners, exorcists), morals, laws and customs, relationship (list of terms (pp. 357-358), marriage customs (polygamy general, limited by wealth), child-birth, totemism (not now in vogue, but author sees traces in children's names), cannibalism (no case known for nearly a century; only prisoners of war were eaten), war, burials, ceremonies (detailed account of ceremonies of *machi* or medicine-man at house of chief supposed to be poisoned, pp. 365-369).
- Laval** (R. A.) Del latin en el Folk-lore chileno. (An. de la Univ., Santiago de Chile, 1910, CXXV, 931-953.) Cites numerous phrases, expressions, refrains, verses, anecdotes, etc., in Chilean folk-use, containing Latin words and sentences (Latin is no longer a com-

pulsory subject). Curious is the proverb, *Beati indiani qui manducant charquicanem*. Macaronic Latin verses in imitation of liturgical phrase, also occur, with other joco-serious "poems" in which Latin words are included.

— Cuentos chilenos de nunca acabar (Ibid., 955-996.) Cites 26 examples of "endless tales."

- Léden** (C.) Kurzer Bericht über meine Grönländreise 1909. (Globus, Brnschw., 1910, XCVII, 197-202, 6 fgs.) Contains notes on Eskimo of Umanatsiak, Umanak, North Star Bay, etc. According to the author, "the Christian Eskimo of Danish Greenland seemed like withering leaves as compared with the heathen Eskimo of Cape York." The "only place, perhaps, in Danish Greenland, where the Eskimo have preserved their culture is Umanatsiak." From Umanatsiak came four singers of the old native songs and the author was able to obtain a number of good phonographic records. A few songs were also obtained elsewhere; observations of dances, etc., were made. In Jacobshavn the Eskimo sang banal religious verses, learned from the missionaries.

- Lehmann** (W.) Syphilis und Uta in Peru. (Globus, Brnschw., 1910, XCVIII, 12-13.) Résumés the data in J. C. Tello's *La antigüedad de la Sífilis en el Perú* (Lima, 1909) and R. Palma's *La Uta del Perú* (Lima, 1908) concerning the alleged existence of syphilis in prehistoric Peru, etc., which question is not settled by these works. *Uta*, may be another disease, leprosy of some sort, and not syphilis.—*Uta* is popularly thought to be carried by a fly or a mosquito. Syphilis-infection of the llama from man has not been substantiated. Tello thinks that the representations on Peruvian pottery refer to syphilis rather than to *Uta*. See Ashmead (A. S.)

- Lehmann-Nitsche** (R.) Dibujos primitivos. (Univ. Nac. de la Plata, Extens. Univ., Confer. de 1907 y 1908, La Plata, 1909, III-132, 49 fgs.) Treats of drawings of children of the white race (Argentinian boys and girls) and of adults of primitive races, especially American Indians.—Guat6, Bakairí, Caingúa, Fuegian, Baniva, Bororó, Ipuriná, etc. (Schmidt, v. d. Steiner, Koch, Ambrosetti, etc. The rarity of trees and plants is noted. Dr L.-N. sees

- parallelism of ideas and artistic development in the child and the uncivilized races.
- Lenders Indian collection.** (Amer. Museum J., N. Y., 1910, x, 92-95.) Brief account of collection made by Mr E. W. Lenders, a noted artist of Philadelphia and bought for the Museum by Mr J. P. Morgan. Represented are the Sioux (costumes especially), Cheyenne, Arapaho, Blackfeet ("medicine man's" costume and paraphernalia, etc.), Crow, Nez Percé, Plains Cree, Apache, Comanche and Kiowa (dress, etc.), Shoshone; also by art-work, weapons, etc., articles of painted buffalo hide. Plains Indians, Indians of the North Pacific Coast, the Southwest and the Eastern Woodlands.
- Levi (E.) Albinismo parziale ereditario-famigliare in Negri della Luisiana.** (A. p. l'Antrop., Firenze, 1909, xxxix, 5-13, 1 pl.) Treats of hereditary partial albinism involving 14 members of one family-stock (genealogical tree, p. 9) of Louisianian negroes (resident about a century in that State). From a normal negro father and his wife (affected partially with albinism) have descended 15 children of whom 8 are partial albinos, and 5 grandchildren, all partial albinos. Of the normal children 3 are male; of the partial albinos 3. The third generation consists of 4 females and 1 male. Attenuation of the phenomenon with successive generations is shown. In none of these cases was the eye affected.
- Lewis (L. M.) Sunlight legend of the Warmspring Indians.** (So. Wkmn., Hampton, Va., 1909, xxxviii, 685-686.) Poem. Tells how Ah-ah, the crow, got the box of sunlight from Qui-am-er, the eagle, and dashed it down on the rocks, letting the light out into the world.
- The Warmspring Indian legend of the fox and the spirits. (Ibid., 1910, xxxix, 94-98.) Poem. Tells how the crafty fox, Lute-si-ah, made Whool-wool, the lark, inform him how to signal for the spirits, and how he visited the little daughter he had lost, in the spirit-land.
- Libbey (O. G.) The proper identification of Indian village sites in North Dakota: A reply to Dr Dixon.** (Amer. Anthrop., Wash., 1910, n. s. xii, 123-128.)
- Lipps (O. H.) The co-education of Indians and whites in the public schools.** (So. Wkmn., Hampton, Va., 1910, xxxix, 152-161, 1 fig.) Records the success of the Fort-Lapwai (Idaho) co-educational school for whites and Indians (125 Nez Percés, 110 white pupils). The State Normal Schools and State University are open to Indians on the same terms as to whites. At p. 155, the word *Lapwai* is said to mean "the place where the butterflies dwell."
- Loewenthal (L.) Ein irokesisches Märchen.** (A. f. Religsw., Lpzg., 1910, xiii, 479-480.) Gives Mohawk text and English translation of a brief tale.—Kaniengahaka akaran, "People-of-the-hunt (i. e. Mohawk) story" of the "Great Frog" from Ms. of J. O. Brant-Sero.
- Ludwick (L.) The Oneidas of to-day.** (So. Wkmn., Hampton, Va., 1910, xxxix, 34-36.) Many are prosperous farmers; women are energetic and hard-working (almost all have learned lace-making), education appreciated (nearly 200 have been at Hampton; some educated Oneidas have gone abroad to teach, etc., in Canada, New Mexico, etc.), bad effects of money and liquor of whites (particularly during the last two or three years). Last summer the reservation was incorporated as a township. Author is an Oneida girl.
- Manuel (V.) The Pimas: Christian Indian tribe of the Southwest.** (Ibid., 161-162.) Calls attention to peaceful character of this tribe, every member of which belongs to some church, and all the children go to school. The Pima "were tillers of the soil before the first paleface discovered this country." According to M., who is a Pima, the name *Pima* comes from *pimatre*, "I don't know," in the language of these Indians.
- Marelli (C. A.) La complicación y sinostosis de las suturas del cráneo cerebral de los primitivos habitantes de la República Argentina.** (Rev. d. Mus. de La Plata, Buenos Aires, 1909, xvi, 353-487.) Detailed study of sutural complication and synostosis (complication, obliteration; influence of complication, metopism, sex, age, cephalic index, cranial capacity, deformations and anomalies, etc., on obliteration) in the skulls of Argentinian Indians, with comparisons with material from other races, and refer-



ences to the literature of the subject (Ribbe, Frédéric, etc.). The crania investigated number some 600 including 91 Araucanian, 86 Calchaquí, 306 Patagonian, 13 Ona and Yamana, 14 Toba, 1 Guaycurú, 1 Guayaquí, 1 Mataco and 2 Tereno. Complication and age seem not to have direct influence upon the synostosis of the cranial sutures. Influences of metopism, sex (less capacity and a finer cranial type have their effect here also), cephalic index (extreme variations of the index are correlated with analogous variations of ossification; synostosis increases with dolichocephaly, and is retarded in hyper- and ultrabrachycephaly), cranial capacity, deformations and anomalies are found. Greater or less capacity is accompanied by less or greater ossification respectively; deformation by an accentuation of synostosis due to plagiocephaly and changes of ossification parallel with the cephalic index in artificial deformation. The groups studied are characterized by simplicity of serration of the two upper divisions of the coronal suture (exocranial), quite different from the Indo-European skull, when we find here so often the *pars complicata*. Three sorts of beginning of obliteration occur (temporal, vertex, obelion).

**Mead** (C. W.) South American. (Anthrop. Pap. Amer. Mus. Nat. Hist., N. Y. 1910, IV, 307-312, 1 pl., 3 figs.) Notes on recently acquired specimens. Schmidt and Weiss collections from Baniva Indians of Rio Isana (hut-building, cassava-products, implements used in making *farinha*, *tapioca* and *caxiri*; Furlong Patagonian collection (some 100 specimens; Yahgan spears and basketry; Ona arrow-maker's outfit complete; Tehuelche material. Also decorated paddles from the Madre de Dios and the Rio Beni; prehistoric nose-ornaments from Yarumal, Antioquia (Colombia).

**Mochi** (A.) Appunti sulla paleantropologia argentina. (A. p. l'Antrop., Firenze, 1910, XL, 203-254, 12 figs., 1 pl.) Discusses the evidence as to the antiquity of man in the Argentine, and gives the results of the author's studies of the crania of Arrecifes, Chocori, Miramar (La Tigre), Necococha, etc. That other than quaternary man existed in Argentina is not yet proved, the human origin of some of the

objects in evidence being still doubtful. The Arrecifes cranium is of the Lagoa Santa type corresponding to quaternary European skulls of Galley Hill, Engis, Brünn, etc., being not specially "American" in type. The Chocori cranium corresponds to a part of Verneau's platydolichocephalic Patagonian type and to the quaternary Cro-Magnon of Europe. Ameghino's *Homo Pampaeus* (Miramar, Necococha) suggests relationship with the quaternary European type of Chancelade and Combe-Capelle, and with the Eskimo,—it may, indeed, be termed *pre-Eskimoid*, and in relation to the simian stocks, *Hapaloid*. S. doubts that Ameghino's *H. capuline clinatus* is a new species; also his *H. sinmento*.

**Montgomery** (H.) "Calf Mountain" Mound in Manitoba. (Amer. Anthrop., Lancaster, Pa., 1910, N. S. XII, 49-57, 5 figs., 1 pl.)

Recent archeological investigations in Ontario. (Trans. Canad. Inst., Toronto, 1910, IX, Repr., 12 pp., 8 pl.) Gives results of 4 excavations in the so-called "serpent mound," in the township of Otonabee, Peterboro co., with lists of copper (axe, spear, knife; "thin sheet of native silver and copper greatly resembling the pieces of naturally mixed silver and copper seen in northern Michigan), stone (scraper, "banner-stone," adze, gouges, celts, slate spear and arrow-heads, flint and chert scrapers and arrow-heads, limestone bird "amulet") objects, pottery (sherds, pipe), cowry shell from Pacific ocean, flat, circular peice of lead ("nearly similar to the few leaden discs which have been found in Wisconsin"), etc. Prof. M. concludes that the earthwork in question is an artificial mound intended for the burial of the dead; it is of prehistoric date (ca. 1000 years old); no evidence of contact with whites. The skeletal remains and the character of the artifacts indicate that "these Ontario mounds are closely related to those of Ohio." They were perhaps built by the Hurons.

**Morice** (A. G.) The great Déné race. (Anthropos, St Gabriel-Mödling, 1910, I, 113-142, 419-443, 643-653, 13 pl., 38 figs.) Continuation of monograph on Athapaskan tribes. Treats of hunting (criterion of tribal status, fur-bearing game of Dénés, modes of hunting,

chase, impounding, decoying, snaring, beaver-hunting, observances of the hunter, game laws and etiquette), fishing (fishes and fish-names, ichthyophobia in the south among Navahos and Apaches, fish-nets, fish-traps, other fishing methods, fishing observances), berry picking and preserving, esculent roots and plants, occupations of Hupa women (food-gathering and preparation), sheep-tending and agriculture among the Navahos, occupations according to seasons among Dénés of the North, travel and transportation (snow-shoes, and snow-shoeing), sledges (until about a century ago "women-sledges only were known among the northerners," their dogs being unfit for draught), and sleighing, hauling, canoes and navigation (sails now used, but not before advent of whites; no truly native name for "sail" in Déné tongues), commerce (home transactions, intertribal commerce, aboriginal middlemen, native currency of *hiqua* or *dentalium*), the trading companies and their relations with and influence upon the Indians, modern currency of the fur-trade, etc.

**Morley** (S. G.) The inscriptions of Naranjo, northern Guatemala. (Amer. Anthropol., Wash., 1909, N. S., XI, 543-562, 1 fig.)

**Nelson** (N. C.) The Ellis Shell-mound. (Univ. of Calif. Publ. in Amer. Arch. & Ethnol., Berkeley, 1910, VII, 357-426, 25 pl.) Gives results of investigations of 1906-1907 of the Ellis Landing mound near Richmond, San Francisco Bay, the largest of over 400 in this region, with descriptions of human remains (the mound, used from the beginning for burial purposes, and from 3,000-4,000 years old, must have contained several thousand skeletons,—from the portion excavated 160 more or less complete were obtained), artefacts, etc. (about 630 implements, weapons, ornaments, etc., of stone, bone, antler, shell; meager indications of pottery and textiles), etc. Whatever peoples (if more than one) dwelt upon the mound, "were all essentially of the same type of culture (no important breaks) and the last occupants . . . were probably Indians similar to those that lived in Middle California within historic times."

— Shell mounds of the San Francisco Bay region. (Ibid., 1909, VII, 309-

356, 3 pl., map.) Résumés results of investigations of 1908; on the map are located 425 separate accumulations, but at greater distances from the shore many more evidently exist and earlier the number must have been larger still. The mounds range from a basal diameter of 30 to one of 300 feet; in height from a few inches to 30 feet; the typical outline is oval or oblong. The bulk of the mound-material is made up of the "soft-shelled clam," and the "soft-shelled mussel." The condition of the animal bones found suggests the absence of the dog. The burial of human bodies seems to have been by interment rather than cremation (occasional evidence of latter), group burials being not uncommon. The material culture is "neolithic," and there are certain minor local variations. On its positive side, in its broader features, this culture "conforms to that of the late Indians of the surrounding territory roughly designated as Middle California." Some of the mounds are at least from 3,000 to 4,000 years old; the mound-territory could have contained 20,000 to 30,000 persons.

**Newton** (E. A.) Some observations on Indian education. (So. Wkman., Hampton, Va., 1910, XXXIX, 281-293.) Argues that "the logical plan to be pursued by the Government" is "preparation for the gradual assimilation of Indian children by State school systems." The Indian should first be taught "what he *needs* to know"; and *initiative* should be brought out in the Indian child. Character must be educated.

**Nordenskiöld** (E.) Meine Reise in Bolivia 1908-1909 (Globus, Brnschw., 1910, XCVII, 213-219, 13 fgs.). Contains notes on the Aśluslay (in many of their villages no white man has ever been seen; they now count some 10,000 souls); Tapiete ("a Guaraniized Chaco tribe"; deaf-mute signs collected); Chané (many legends obtained; Arawakan "half-culture" in E. Bolivia); Yanáyguá (partly-wild Tapiete); the wild Tsirákua of the Rio Parapiti and Rio Grande region, with very low culture (Samucan family; artefacts obtained); Yuracaré and Chacobo (good collections made); Movima and Chimane, the latter closely related to the Mosevenes; Trinitarios (civilized); Guárayús; Chiriguanos, etc. Mounds

of the Rio Yvari region, graves, etc., with urn-burial (later culture; the older buried the dead simply laid out straight). The secret language in use among the Chané is Arawak, showing their pre-Guaranian speech. Important archeological finds were made in the Caipipendi valley. Altogether N.'s collections, ethnographic and archeological numbered some 11,000 specimens.

— Sind die Tapiete ein guaranisierter Chacostamm? (Ibid., 1910, xcvi, 181-186, 6 fgs., map.) Ethnological notes (houses, ornaments and dress, *tembela*, food, implements, tattooing, language, etc.) on the Tapiete (Tapii, Tapuy), an Indian tribe of the region between 20° and 21° 30' S. lat. and 62°-63° W. long. in Bolivia, with a sketch-map of the distribution of the Indians of the Bolivia-Argentina border-region. According to N. the Tapiete belong culturally with the Mataco, Choroti, Toba, etc., although they now speak Guarani; they are, in fact, "a Guaraniized Chaco people."

— Spiele und Spielsachen im Gran Chaco und in Nordamerika. (Ztschr. f. Ethnol., Berlin, 1910, XLII, 427-433, 12 fgs.) Describes "dice-games" (in detail) on the Lenguá, Choroti and other Chaco tribes; "hockey" of the Matacos; racket ball game of the Chiriguano; "buzz," "bean-shooter," "bull-roarer," tops, stilts, etc., are noted as in use among one or other of the Chaco tribes. References to the corresponding games in Culin's monograph (Rep. Bur. Amer. Ethnol., 1902-1903) are given. Some (if not most) of the dice-games of the Gran Chaco Indians have Spanish or Quechuan elements. The *laba* game, with astragalus bones, is of Spanish origin. In the Mataco "hockey" sometimes 50 Indians take part. N. is preparing a monograph on S. American Indian games.

**Nordenskjöld** (O.) Från danska Syd-västgrönland. (Ymer, Stockholm, 1910, xxx, 17-46, 12 fgs.) Account of visit in 1909 to Danish S. W. Greenland. Pages 33-41 treat of the Eskimo (houses and settlements, trade, education, social life, etc.) As to race-mixture, N. observes, "all the individuals of importance in the modern development of Greenland are of mixed blood."

**Nuttall** (Z.) The Island of Sacrificios. (Amer. Anthropol., Wash., 1910, N. S., XII, 257-295, 11 pl., 1 fg.)

**Odum** (H. W.) Religious folk-songs of the Southern Negroes. (Amer. J. Relig. Psychol., Worcester, 1909, III, 265-365.) Forms Chapters I-II of a projected volume on *Negro Folk-Song and Character*. Numerous specimens are given, and content discussed. Treatment of God, Jesus, Satan, Hell and Heaven, reference to religious and other historical characters, mother and other relatives, sinners of various sorts, calamities and afflictions, Bible references, etc. The songs here considered "are distinctly the representative average songs that are current among the negroes of the present generation," and they "are as distinct from the white man's song and the popular 'coon songs' as are the two races." These songs are "beautiful, childlike, simple and plaintive." The "spirituals" current now "are very much like those that were sung three or four decades ago." Little trace of original African songs can be found in the songs of today. Spontaneous and individual compositions are common. This monograph is a valuable addition to the literature of the folk-lore of the American negro.

**O'Donnell** (S.) People of the puckered moccasin. (So. Wkman., Hampton, Va., 1910, XXXIX, 439-440.) Notes on name (*Ojibwa* or *Chippewa* means "people of the puckered moccasin"), art and ornament, activities, religion (great and less spirits; summer-taboo of legend-telling; *medewiwin* still has influence) relations with whites, etc. Author is a Chippewa woman of Mahnomen, Minn.

**Orchard** (W. C.) Notes on Penobscot houses. (Amer. Anthropol., Wash., 1909, N. S., XI, 601-606, 3 fgs.)

— Penobscot collection. (Anthropol. Pap. Amer. Mus. Nat. Hist., N. Y., 1910, IV, 282-284, 4 fgs.) Notes on recent acquisitions: birch-bark vessels with ornamentation, wood-carving (decorated cradle-board), splint basket, hair-brush, metate and muller.

**Outes** (F. F.) Informe sobre la IVª reunión del Congreso Científico (1º Panamericano) Santiago de Chile, 25 de diciembre de 1908 á 5 de enero de 1909, presentado al Señor Presidente de la Universidad. (La Univ. Nac. de La Plata en el IVº Congr. Científ., Buenos Aires, 1909, 41-46, Repr.) Brief report to President of University



- on the First Panamerican Scientific Congress, held at Santiago, Dec. 25, 1908-Jan. 5, 1909. Contains (pp. 44-46) alphabetical list of papers by authors not connected with the university.
- *Comunicación preliminar sobre los resultados antropológicos de mi primer viaje á Chile.* (Ibid., 216-221.) Gives results of anthropological expedition to Chile in February-April, 1908. Dr O. measured 50 male natives of Chiloe (av. stature 1,603 mm., av. cephalic index 80.90), 2 male and 7 female Alacalufs (av. stature of males 1,597 mm., females 1,511; av. cephalic index of males 78.96, females 81.31), and 11 female and 3 male Onas (av. stature of males 1,781 mm., females 1,577; av. cephalic index of males 76.52, females 80.25). Color of skin and eyes are also given. An interesting male cranium (ceph. ind., 72.41) from the Guaitecas is., and a female skull (ceph. ind., 78.40) from the same locality, are described (p. 219).
- *et Bücking (H.)* Sur la structure des scories et "terres cuites," trouvées dans la série pampéenne et quelques éléments de comparaison. (R. d. Mus. de La Plata, Buenos Aires, 1910, xvii, 78-85, 1 pl.) Supplement to previous memoir (see *Amer. Anthrop.*, 1909, N. S., xi, 808). Gives descriptions and microphotographs of the lava of Monte Hermoso and the material under discussion, also of the loess of Monte Hermoso and the material in question from Chapadmalal, in comparison with scoria of maize sweepings, scoria produced in the laboratory, and the material in question from Los Talas. The artificial human origin of the scoria and "terra cotta" is disproved.
- Parker (A. C.)** Iroquois uses of maize and other food plants. (Educ. Bull. N. Y., No. 482, N. Y. S. Mus. Bull. 144, Albany, 1910, 1-119, 31 pl., 23 fgs.) This valuable monograph, after briefly treating of maize, or Indian corn, in history, early records of corn cultivation among the Iroquois and cognate tribes, deals with Iroquois customs of corn cultivation (pp. 21-36), ceremonial and legendary allusions to corn (36-46), varieties of maize used (41-43), corn-cultivation terminology (44-45), utensils employed in the preparation of corn for food (45-58), cooking and eating customs (59-65), foods prepared from corn (66-80), uses of the corn plant (80-88). Pages 89ff. treat of the use of beans and bean-foods, squashes and other vine vegetables, leaf and stalk foods, fungi and lichens, fruit and berry-like foods, food nuts, sap and bark foods, food-roots. A welcome feature is the giving (in phonetic transcription) of the Iroquois names of foods, articles, processes, plants, and parts of plants, implements, etc., concerned (a good contribution to philology,—and the author gives them in the Seneca dialect, for one reason because "the Seneca are the most conservative of the Iroquois and remember more concerning their ancient usages").
- Pennsylvanien zur Zeit Penns.** (Globus, Brnschw., 1910, xcvi, 189-190.) Cites items concerning the Delaware Indians of Pennsylvania in the time of Penn from E. Heuser's *Pennsylvanien im 17. Jahrhundert und die ausgewanderten Pfälzer in England* (Neustadt, 1910).
- Perkins (G. H.)** Aboriginal remains in the Champlain valley. (*Amer. Anthrop.*, Wash., 1910, N. S., xii, 607-623, 9 pl.)
- Peterson (C. A.)** A possible father for Sequoya. (Ibid., 132-133.)
- Pierini (F.)** Mitología de los Guarayos de Bolivia. (*Anthropos*, St Gabriel-Mödling, 1910, v, 703-710.) First part of article on the mythology of the Guarayos of Ascensión, Bolivia. Principal figures are *Tupa* or *Tumpa* (higher good spirit), *Abaangui* and his brother *Zaguaguayu*, and *Candir*. *Mbiracucha* (evidently Quechuan *Viracocha*, also appears as *Mbiracucha*) made the land of the Brazilians, *Abaangui* that of the Guarayos, *Candir* that of the negroes. *Abaangui* in the legends comes to figure as the chief progenitor to the neglect of the rest. The journey to the land of ancestors is described with some detail.
- Pittier (H.)** Costa Rica—Vulcan's Smithy. (*Nat. Geogr. Mag.*, Wash., 1910, xxi, 494-524, 32 fgs.) Some of the illustrations (pottery-making) are of ethnologic interest.
- Pratt (R. H.)** The Indian no problem. (*Proc. Del. Co. Inst. Sci., Media, Pa.*, 1909, v, 1-21.) Cites examples of Indian acceptance and successful maintenance of white civilization (e. g. Dr

- Carlos Montezuma, a full-blood Apache), argues that civilization and savagery are both only "habits." The policy of reservations and merely Indian schools is wrong; likewise much of missionary work which keeps the Indian Indian. The Indian "must get into the swim of American citizenship."
- Prince (J. D.)** A Passamaquoddy aviator. (*Am. Anthropol.*, Wash., 1909, N. S., XI, 628-650.)
- The Penobscot language of Maine. (*Ibid.*, 1910, N. S., XII, 138-208.)
- Radin (P.)** The clan organization of the Winnebago. A preliminary paper (*Ibid.*, 209-219).
- Reproduction of the ruins at Mitla, Mexico.** (*Amer. Museum J.*, N. Y., 1910, X, 95-101, 4 fgs.) Describes the reproduction of the south chamber and chamber of the grecques and the court of the quadrangle of the grecques in the restaurant of the museum. The stained glass windows represent pre-Columbian mythologic figures from an ancient Codex.
- Richards (J. E.)** The Y. M. C. A. secretary for the Sioux. (*So. Wkmn.*, Hampton, Va., 1910, XXXIX, 150-152, 1 fg.) Account of Stephen Jones, an Indian now Secretary of the Y. M. C. A. among the Sioux, having under his charge some 60 Associations, from Poplar, Montana, to Santee, Neb.
- Rivet (P.)** Note sur deux crânes du Yucatan. (*J. de la Soc. d. Américanistes de Paris*, 1908, N. S. V, 251-259, 4 fgs.) Treats, with details of measurement, description, etc., two skulls exhumed in 1907 by M. de Périgny at the church of Chichanha in southern Yucatan and now in the collection of the Anthropological Laboratory of the Museum of Natural History (adult male; child of 5 to 6 years). The index of the adult skull is 93.16 and it does not seem to have been deformed. The type is antithetic to that of Lagoa Santa. To the list of Yucatecan skulls available for comparison should be added the cranium from Progreso studied by Boas (*Proc. Amer. Antiq. Soc.*, 1890).
- Recherches anthropologiques sur la Basse-Californie. (*J. de la Soc. d. Américanistes*, Paris, 1909, N. S., VI, 147-253, 15 fgs., map, bibliogr.) Treats with details of measurements and description (stature from long bones; bodily proportions; particular bones: ribs, and vertebrae, clavicle; humerus, radius, metacarpians, coccic bone, sacrum, femur, tibia, peroneum, astragalus, calcaneum, metatarsians and phalanges), of the physical characters and crania (12 male and 3 female adult; 3 children) of the Indians of Lower California, chiefly from El Pescadero and Espiritu Santo id., all probably belonging to the Pericu tribe of the Yuman[?] stock. Altogether 188 long bones of adults and 52 of children were studied. The bones of children are treated on pages 68-70. These Lower Californian Indians are characterized by absence of platycnemia, a high pilastric index, low relative length of the neck of the femur and low torsion, marked sexual dimorphism, greater robusticity of the proximal over the distal segment of both limbs, stature below the average. The average cranial capacity is 1,438 c. cm. for males and 1,325 for females; average cephalic index, males 66.15, females 68.50. According to Dr R. the Indians in question were of quite limited distribution in the Lower Californian area; they are closely related to the South American type of Lagoa Santa and present likewise marked resemblances with the hypsistenocephalic race of Melanesia and Australia. Ten Kate's view of a resemblance between the skulls of Lower California and those of Lagoa Santa, set forth in 1884 is thus confirmed.
- Roe (W. C.)** A broom factory for Winnebago Indians. (*So. Wkmn.*, Hampton, Va., 1910, XXXIX, 459-460.) Suggests such a plant as likely to help much in the renaissance of these Indians. One of the leading members of the tribe has already begun making and selling brooms on a small scale; and the region is well-adapted for raising broom-corn.
- de la Rosa (G.)** A propos de la redécouverte de la ville antique de Choquéquirao sur la rive droite de l'Apurimac, Pérou. (*J. de la Soc. d. Américanistes de Paris*, 1908 [1909], N. S. V, 261-264.) Cites references to the "famous Inca city" of Choquéquirao ("cradle of gold"),—the name does not occur earlier than the close of the 17th century,—and its reported discovery in 1909 by Prof. H. Bingham of Harvard [Yale].
- Sapir (E.)** Two Paiute myths. (*Mus.*

- Journ., Univ. of Pa., Phila., 1910, 1, 15-18.) English texts of the Stratagem of Wood Rat and The Contention of Sparrow Hawk and Gray Hawk, obtained from Tony Tillohash, a young Paiute Indian from S. W. Utah. Many myths were gathered from this source and the author intends to publish a volume of Paiute texts, with translations, etc.
- An Apache basket-jar. (Ibid., 13-15, 1 fig.) Detailed account of a large urn or jar-shaped basket (decorated), from the Arizona Apache, said to have taken two years in the making. An idealized form of the smaller and less profusely decorated flat-bottomed basket jar used by the Apache for storage purposes.
- Takelma texts. (Anthrop. Publ. Univ. of Penn., Phila., 1909, II, 1-263.) See *Amer. Anthropol.*, 1910, N. S., XII, 320, review by T. Michelson.
- and Dixon (R. B.) Yana texts. (Univ. of Calif. Publ. in Amer. Arch. and Ethnol., Berkeley, 1910, IX, 1-235.) Gives native text with inter-linear and free translations, explanatory notes, etc., of 9 myths in the central dialect, 4 in the northern, beside 9 items concerning manners and customs, all by Dr Sapir; also 2 myths in the northern dialects and 13 Yana myths. (pp. 209-235), collected by Dr Dixon. Among the principal figures are coyote, blue-jay, pine-marten, loon, buzzard, heron, lizard, fox, grizzly, woodpecker, wood-rat, rabbit; the flint people, the goose people; the rolling-skull. This is a decided addition to the mythological literature of the Yana stock. In Curtin's *Creation Myths of Primitive America* (Boston, 1903) are printed "thirteen Yana myths, some of which are closely parallel forms of myths published in this volume," but neither names of informants nor places where the materials were obtained are given by Curtin. Curtin's version of "the theft of fire" and that obtained by Dr Sapir are interesting for comparison.
- Sapper (K.) Der Feldbau mittel-amerikanischer Indianer. (Globus, Brnschw., 1910, xcvii, 9-10.) Treats of agriculture among the Central American Indians,—grubbing and "Pflanzstockbau" (not Hackbau, as the role of the hoe is not great here). Central American agriculture is attended to by the men,—the Caribs, however, where the "agriculturalists" are women, are a South American people. Dr S. believes that for the South American Indians, negro and South Pacific peoples, where agriculture is largely the concern of women, it was invented by them; but in C. America, in all probability man has been the inventor.
- Schmidt (M.) Szenenhafte Darstellungen auf alt-peruanischen Geweben. (Z. f. Ethnol., Berlin, 1910, XLII, 154-164, 10 figs.) Treats of scenes represented on ancient Peruvian fabrics from Pachacamac in the Museum für Völkerkunde in Berlin (old Tiahuanaco style with human figures; boat-scene on cotton fabric; picture-writing; plantation-scenes; mythologic motif; animals helping to build a house, etc.) S. thinks that the loom, the plant-motifs and the mythological coincidences with E. Asia, suggest trans-Pacific origins.
- Schrabish (M.) Indian rock-shelters in northern New Jersey and southern New York. (Anthrop. Papers Amer. Mus. Nat. Hist., N. Y., 1909, III, 139-165.) Notes on rock-shelters in Passaic co. (Upper Breakneck, Pompton Junction), Morris co. (Pompton Plains, Towakhow), Rockland co. (Torne Brook, Torne Mt., Ramapo river, Pound Hill, Mine Hill), Orange co. (Tuxedo, Horstable Rock, Goshen Mt.). The frequenters of these shelters were all Algonkian Indians,—those of northern Jersey the Minsi division of the Lenapé, those of the Ramapo Mt. shelters either Minsi or Mohegans, but the determination of the boundaries between the two is difficult. Since 1900 the author has discovered altogether 17 such shelters, 9 in New Jersey and 8 in New York. The remains found in some indicate great frequenting by Indians; those with a northern exposure invariably show few signs of former occupation. All are situated near water. They seem to have been "used only temporarily and chiefly during the hunt." A succession of culture-horizons is indicated in all. See Harrington (M. R.).
- Seler (E.) Die Tierbilder der mexikanischen und der Maya-Handschriften. (Z. f. Ethnol., Berlin, 1909, XLI, 783-846, figs. 315-653; 1910, XLII, 31-97, 242-



- 287, fgs. 654-1005.) Continuation of detailed study of the figures of animals in the Mexican and Maya Mss.: Birds (eagle, vulture, owls, *moan*-bird, turkey, *Yax cocah mut*, quail, grouse, dove, heron, etc.), reptiles, etc. (crocodile, tortoise, lizard, serpents, rattlesnake, frog, toad, fishes), insects, etc. (butterfly, beetles, grasshopper; the "bee" of some authorities is according to S., a beetle, of some sort; spider, scorpion, centipede; wingless insects, larvae, worms), crabs, snails, shell-fish, etc.
- Bericht über die Reise Dr Kissenberth's. (Ibid., 1909, XLI, 965-968.) Notes on Dr K's travels among the Carayá and Cayapó Indians of the Araguaya region in Central Brazil in 1909. The Tapirapé were also visited. Some 300 ethnological objects (including 22 mask-costumes) were collected. In the Cayapó village of Mekaronkotukikre a great dance-festival was witnessed. Many excellent photographs were obtained.
- Costumes et attributs des divinités du Mexique selon le P. Sahagun. (J. Soc. d. Amér. de Paris, 1908 [1909]. N. S., v, 163-220, 14 fgs.) First part of Sahagun's account of the costumes and attributes of Mexican deities. Translated from E. Seler's "Ein Kapitel aus dem Geschichtswerk des P. Sahagun," in *Veröff. aus dem Kgl. Mus. f. Völkrrkde*, 1890.
- Antrittsrede. (Stzger. d. k. preuss. Akad. der Wiss., Berlin, 1909, xxxiii, 867-870.) Treats of the study of the languages and civilizations of the ancient peoples of Mexico and C. America, with references to the work of Buschmann, A. v. Humboldt, Förstermann, and the patronage of the Duc de Loubat, and the progress hitherto made in interpreting manuscripts and explaining the significance of statues, monuments, etc.
- Seljan (M. u. S.) Drei südamerikanischen Sagen. (Globus, Brnschw., 1910, xcvi, 94-96.) German texts only of "Los Penitentes" (origin of snow-figures resembling human form), "Lake Ipacaray (origin through curse of woman, whose daughter had died of thirst), and "Jandira" (tale of a cacique's daughter), from Punta de Vacas, the Itararé (a tributary of the Paranápanema), L. Ipacaray, etc., in the Paraguay-Brazil-Argentine border region (Tupi-Guaraní area).
- Tupí und Guaraní. Eine theoskosmogonische Indianerlegende. (Ibid., 1910, xcvi, 160-161.) Gives German text of tale of brothers Tupí and Guaraní, a legend of fratricide (cf. Cain and Abel), obtained from the Indians of the Rio Maracá, a tributary of the Amazon. Tupí became the ancestor of the Pitiguarás, Tupinambás, Tabajarás, Cahetes, Tupiniquiás, and many other tribes; Guaraní became ancestor of the Guayanás, Carijós, Tapés, etc.
- Shimer (H. W. and F. H.) The lithological section of Walnut Canyon, Arizona, with relation to the Cliff-dwellings of this and other regions of Northwestern Arizona. (Amer. Anthropol., Wash., 1910, N. S., XII, 237-249, 4 fgs.)
- Shufeldt (R. W.) Examples of unusual Zuñian pottery. (Rec. of Past, Wash., 1910, IX, 208-212, 3 fgs.) Describes two rather unique jars obtained in 1885 in the Pueblo of Zufi. One of these is elaborately decorated but is a crude piece of work, made perhaps by some little girl (the make is modern, but the reliefs archaic in style of pattern, etc.). The other, with "scarified" ornamentation, may likewise be the work of an unskilled potter.
- Skinner (A.) The Winnebago Indians of Wisconsin. (So. Wkmn., Hampton, Va., 1910, xxxix, 217-221, 4 fgs.) Notes on name, history, dress and ornament, religion (still hold to ancient beliefs; two families converted to Christianity and two to the "Mescal religion"), relations with whites (friendly; evil influence of whisky), moral condition (very good, "much higher than neighboring Ojibway and imported New York tribes"). Many of these Indians still live in "the primitive semi-globular mat-houses."
- A visit to the Ojibway and Cree of Central Canada. (Amer. Museum J., N Y., 1910, x, 9-18, 11 fgs.) Gives account of trip of the summer of 1909 among Ojibwa and Cree of Lac Seul, Ft Osnaburgh (on L. St Joseph), Ft Hope, the Albany river, etc. Notes on shaman, influence of white culture (few practice primitive culture); author offered Indian girl by father (medicine-man). According to S., Ojibway once lived further to the south, and since coming north they have not only given up many of the

manners and customs of the typical Ojibway of the south, but have also taken on some of the customs of the Eastern Cree. In addition they have "evolved some new points of culture distinctively their own."

— Iroquois material. (Anthrop. Pap. Amer. Mus. Nat. Hist., N. Y., 1910, IV, 278-281, 2 fgs.) Notes on recently acquired specimens: Onondaga "false faces," Seneca witch masks, elk-horn war-club (fine example but non-Iroquoian in design and form, being decidedly Siouan), ornamented burden-strap, Seneca bowls, etc.

— Cherokee collection. (Ibid., 284-289, 4 fgs.) Notes on winnowing-basket, pottery, rattles, clothing, weapons, ceremonial objects (arm-scratcher, dance-wand, masks), dice-games, etc., from the Eastern Cherokee of North Carolina.

— Wisconsin Winnebago collection. (Ibid., 289-297, 1 pl., 7 fgs.) Notes on skin-tanning, ear-rings, hair-dress, moccasins, leggings, other garments, garters, head-dress, bead belts and cross-belts, medicines, utensils and appurtenances of shamanism, (bag, rattle, doll, etc.), ball-game (lacrosse rackets), cup-and-ball game, tomahawk pipe, etc.

— The Lenapé Indians of Staten Island. (Ibid., 1909, III, 1-62, 12 pl., 5 fgs., map.) Notes on 24 archeological sites, descriptions of specimens (stone implements, hammerstones, rubbing or polishing stones, knives, drills and scrapers, banner stones, plummets, stone mask, bone and antler tools, pottery, pipes, copper, trade articles; history and ethnography of Staten Island (pp. 29-38); cultural reconstruction (pp. 38-58). The prehistoric culture of Staten Island was "identical with that of the Algonkin Lenapé, Hackensacks, Raritans and Tappans of the historic period." The archeological remains, as a whole "differ from those of the Mahican of the Hudson valley and the tribes speaking Algonkin dialects in New England and Long Island in a number of ways." Iroquois traces are faint.

— Archeology of Manhattan Island. (Ibid., III, 121, 9 fgs.) Notes on arrow-points, net-sinkers, stone implements of various sorts, gorget, "banner-stones," bone and antler implements, awls, etc., pottery (two rare methods

of design). On 214th St., near East River, "a splendid and nearly perfect Iroquoian vessel of great size was found in 1906.

— Archeology of the New York Coastal Algonkins. (Ibid., 211-235, 6 fgs.) Notes on chipped articles (arrow and spear points, knives, scrapers, drills), rough stone articles (hammerstones, netsinkers, hoes, hand choppers, axes, celts, adzes, gouges, pestles, mullers, grinders, polishing stones, sinew stones, mortars, pigments, paint-cups, plummets, masks, knives, beads), polished stone articles (gorgets, amulets, banner-stones, pipes, steatite vessels), pottery pipes and vessels, metal beads, articles of shell (wampum, pendants, scrapers, potter stamps, etc.), fossils, articles of bone and antler (awls, needles, arrow points, harpoons, beads and tubes, worked teeth, turtle shell cups and rattles, cylinders, pottery stamps, etc.), trade articles. During historical times the Delaware, Wappinger and Montauk occupied this area, and the remains found indicate no very great geological antiquity,—the oldest remains in every case are Algonkian. Absence or scarcity of steatite vessels, long stone pestles, gouge, adze, and plummet and the abundance and character of bone and pottery articles indicate that the local Indians were "intermediate in character between the Lenapé on the south and west and the New England tribes on the east and north."

Smith (De Cost). Jean François Millet's drawings of American Indians. (Century, N. Y., 1910, LXXX, 78-84, 5 fgs.) Reproduces, with notes, etc., pictures of Indian and frontier life made by Millet under the inspiration of Bodmer, the Swiss artist, who had been in America among the Indians of the Canadian Northwest. In 1852 4 lithographs, of which parts were due to Bodmer, were published. One was called "Simon Butter," and later "The Indian Mazepa."

Smith (H. I.) A visit to the Indian tribes of the Northwest Coast. (Amer. Museum J., N. Y., 1910, X, 31-42, 7 fgs.) Treats of expedition of summer of 1909. Kwakiutl of Alert Bay (burial in tree-tops still in vogue; even Christian cemetery burials show traces of old customs; totem poles, etc.); Kwakiutl of Rivers Inlet (potlatch

with labor-agitation); Bella Coola (chipped implements marking the farthest north of art of chipping stone in British Columbia; wooden representatives of "coppers" and canoes in native cemetery; carved posts); Tsimshians of Skeena and Nass rivers, etc.; Tlingits of Wrangell (totem-poles, carved grave posts and mortuary columns; Chilkat blankets). See Taylor (W. S.).

— Fire-making apparatus. (So. Wkmn., Hampton, Va., 1910, xxxix, 84-94, 6 fgs.) Describes various methods of producing fire: The fire-plow (Polynesia, Papua, Australia), fire-saw (usually bamboo; Malay Archipelago, Farther India, etc.), fire-drill (American Indians, Africa, Ceylon, and a large part of Australia; simple among Thompson Indians of British Columbia; string-drill of Ojibwa; pump drill of Iroquois; complicated forms of string-drill, bow-drill of Chukchee and Eskimo), flint and iron ("strike-a-light"), fire-syringe (Malaysia, Farther India), use of tinder, slow-match, friction-matches, optical fire-making lens or mirror, electricity, etc.

— Archeological remains on the coast of northern British Columbia and southern Alaska. (Amer. Anthropol., Wash., 1909, N. S., XI, 595-600, 2 pl., 2 fgs.)

— An unknown field in American archeology. (Bull. Amer. Geogr. Soc., N. Y., 1910, XLII, 511-520.) Treats of the area stretching from the Gulf of Mexico to the Arctic Ocean and occupying most of the country between the Mississippi valley and the Coast Range,—"darkest archeological America," the character of the peoples inhabiting it, their culture, etc. An interesting part of this area is the region of Wyoming in which numerous archeological discoveries have recently been made (new type of steatite pot; stone circles; prehistoric quarries; pottery; boulder figures, petroglyphs, etc.)

— Ancient methods of burial in the Yakima valley, Washington. (Amer. Antiq., 1910, XXXII, 111-113.) Notes on rock slide graves (Naches river, Nez Percé region) and cremation circles,—these may be "the caved-in remains of earth-covered burial lodges, built somewhat on the plan of the semi-underground winter-houses."

— British Columbia and Alaska. (Anthropol. Pap. Amer. Mus. Nat. Hist., N. Y., 1910, IV, 298-299, 1 pl., 1 fg.) Notes on recently secured specimens, including two Chilkat blanket pattern-boards from Kluckwan. Other specimens secured by Mr Smith were 22 paddles from Alert Bay, a Nutka cedar-bark hat, etc.

**Snethlage** (E.) Zur Ethnographie der Chipaya und Curuahé. (Z. f. Ethnol., Berlin, 1910, XLII, 612-637, 4 fgs.) Treats of the two Tupian tribes of Pará (Brazil), the Chipaya and Curuahé. Dwellings (*malocas*), culture-relations (furniture, implements, food, hammocks, mats, clothing and ornament, hair-dress, feather-ornament rare, no tattooing, blue-coloring of lips, native weapons only bows and arrows; good boat-builders, preparation of food; fishing with *timbo*; monogamy general; treatment of sick; sensitiveness to cold marked; dances and ceremonies to receive strangers), relations with other tribes and whites, language (vocabulary of some 225 words, with many corresponding items in Yurúna and Mundurukú; also a few personal names). The Chipaya differs much from the Curuahé, the latter resembling more the Mundurukú. See Koch-Grünberg (T.).

**Speck** (F. G.) Some uses of birch bark by our eastern Indians. (Univ. of Penn. Mus. J., Phila., 1910, I, 33-36, 6 fgs.) Notes on Penobscot birch-bark canoe, pack-basket, cooking-vessels, "moose-call"; decorative designs (e. g. the double curve *motif*, rendered complex by added interior modifications in the center and at the sides,—the symbolism seems at first obscure).

— Notes on the Mohegan and Niantic Indians. (Anthropol. Pap. Amer. Mus. Nat. Hist., N. Y., 1909, III, 181-210, 4 pl., 4 fgs.) Treats of history (only 100 now left, none pure-blood; negro strain), local traditions (tale accounting for Papoose Rock), material life (wooden mortars, spoons, bowls, knives, pipes; basketry still manufactured of several types; bows and arrows; food; skunk-hunting), clothing and ornaments (women's leggings alone preserved), customs, etc. (clans and relationship-terms; burial; dance; green corn dance; death-song), shamanism (witch-tales, etc.; medical herbs), beliefs and folk-lore (dwarfs; ghosts,



- will-o'-the-wisp; scraps of folk-lore), myths (3 brief tales of Tcānāmd, the trickster). On pages 205-206 the Scaticook Indians (14 now left) are briefly considered and on pages 206-210 the western Niantic formerly dwelling s. e. of the Mohegan on Long Island sound (outside of possible survivors among the Brothertons of Wisconsin, one woman is all of the tribe now living, —from whom the information here given was chiefly obtained).
- Stefánsson-Anderson Arctic Expedition** (Amer. Museum J., N. Y., 1910, x, 133-138, map.) Gives data in letters from Herschel id., Aug. 22, and camp near Toket pt., Oct. 16, 1909. Contains a few notes on Eskimo.
- Swanton (J. R.)** Some practical aspects of the study of myths. (J. Amer. Folk-Lore, Boston, 1910, xxiii, 1-7.)
- Taylor (W. S.)** Results of an art trip to the Northwest Coast. Mural decorations planned to show Indian industries. (Amer. Museum J., N. Y., 1910, x, 42-49, 2 fgs.) Gives account of author's visit to Wrangell and Kluckwan to obtain material and sketches for a mural painting representing the weaving of the Chilkat blanket; and to Masset for a similar purpose in regard to the art-occupations of the Haida Indians. Also notes on the natives of the places visited. See Smith (H. I.).
- Tozzer (A. M.) and Allen (G. M.)** Animal figures in the Maya codices. (Pap. Peab. Mus. Amer. Arch. & Ethnol., Harv. Univ., Camb., 1910, iv, 273-372, 39 pl., 24 fgs.) Synoptic consideration of the meaning and occurrence of animal forms, zoological identification and ethnological explanation of animal forms. Covers much the same ground as the similar work of Seler (q. v.) but treats with more detail of the Maya side of the question, Dr Seler concerning himself more with the Mexican. The authors utilize the material in the stone carvings, stucco figures, fresco, etc., as well as that in the Maya Manuscripts.
- "Turning Kogmollik" for science.** (Amer. Museum J., N. Y., 1910, x, 212-220, map.) Treats of the Stefánsson-Anderson expedition to the Kogmollik Eskimo of the Mackenzie delta and eastward, the leaders of which are now living "as Eskimo" among the Eskimo. At Coronation gulf and on Victoria Land to the north are "tribes wholly uninfluenced by the white race." Since 1906 the Eskimo of the Mackenzie delta, who would then hardly take pay for anything, have changed so that now "an Eskimo seldom remains permanently satisfied with the most liberal pay for services." Many photographs, a large series of head-measurements, data concerning the ceremonial language of the shamans, records of songs and tales, specimens, etc., are among the results of the expedition.
- Uhle (M.)** Peruvian throwing-sticks. (Amer. Anthropol., Wash., 1909, N. S., xi, 624-627, 3 pl.)
- Uhlenbeck (C. C.)** Ontwerp van eene vergelijkende vormleer van eenige Algonkin-talen. (Verh. d. k. Akad. v. Wetensch. te Amsterdam, Afd. Letterk., 1910, N. R., D. XI, No. 3, pp. v, 67.) Sketch of the comparative morphology of Ojibwa, Cree, Micmac, Natick, and Blackfoot, based on Baraga, Wilson, Lacombe, Horden, Maillard, Rand, Eliot, Trumbull, Tims, Müller, Sowa, Schoolcraft, Hurlburt, Cuq, Adam, etc. Nouns, pronouns, and verbs are considered.
- Zu den einheimischen Sprachen Nord-Amerikas. (Anthropos, St Gabriel-Mödling, 1910, v, 779-786.) Adds to data in previous article on the literature of North American Indian languages further titles concerning Athapaskan, Algonkian, Siouan (notes on Catawba from Gatschet), Muskogean, "Aztecoid" (notes on Luiseño from Sparkman), Mariposan (Kroeber on Yokuts), Moquelumnan, Washoan (Kroeber), etc.
- Upham (W.)** The Kensington rune stone, its discovery, its inscriptions and opinions concerning them. (Rec. of Past, Wash., 1910, ix, 2-7, 2 fgs.) Treats of alleged rune stone, discovered in August, 1898, by a Swedish farmer, about 3 miles N. of Kensington station on the Minneapolis, St Paul, and Sault Ste Marie R. R., Douglas co., Minnesota, purporting to be the record of an exploring expedition of Norsemen from Vineland in the year 1362. The stone is now in the Museum of the Minnesota Historical Society. According to Mr H. R. Holand and others, this is a genuine rune record, but the proof has not convinced many others.
- Valentine (R. G.)** The United States Indian Service problem. (So. Wkman.,

- Hampton, Va., 1909, XXXVIII, 678-683.) Address by Commissioner of Indian Affairs. Emphasizes need of corps of inspectors, real superintendents, and proper attention to health, schools, and industries. Stealing from Indians by whites must be made as much a breach of the moral code as the reverse.
- Vom Tocantins-Araguaya.** (Globus, Brnschw., 1910, XCVII, 379-382.) Résumés, from the *Mouvement Géographique*, L. Thiéry's account of his 1901-1902 expedition in the Tocantins-Araguaya region of Brazil. Contains a few notes on the Carayá (p. 382) and Cayapó. The bad effects of contact with the whites (especially for Indian children) are noted. The Dominican missionaries among the Cayapó are praised.
- Waterman (J. T.)** The religious practices of the Diegueño Indians. (Univ. of Calif. Publ. in Amer. Arch. & Ethnol., Berkeley, 1910, VIII, 271-358, 8 pl.) See *Amer. Anthropol.*, 1910, N. S., XII, 329-335, review by J. P. Harrington.
- Hudson Bay Eskimo. (Anthrop. Pap. Amer. Mus. Nat. Hist., N. Y., 1910, IV, 299-307, 8 fgs.) Notes on new collection from this area: specimens from old house-sites; three-pronged fish-spear; sewing implements; mouth-piece for drill-apparatus; decorated hair-ornament (notable variation in type); combs; *nuglatang* game; types of ornament.
- Will (G. F.)** Some new Missouri River Valley sites in North Dakota. (Amer. Anthropol., Lancaster, Pa., 1910, N. S., XII, 58-60.)
- Willoughby (C. C.)** A new type of ceremonial blanket from the Northwest Coast. (Ibid., 1-10, 4 fgs., 2 pl.)
- Wilson (G. L.)** Sinew arrowheads. (Ibid., 131-132, 1 fg.)
- Wissler (C.)** Publications on the Indians of the Northern Plains. (Science, Lancaster, Pa., 1910, N. S., XXXII, 562-564.) Notes on Dr R. Lowie's *The Northern Shoshone* (1909) and *The Assiniboine* (1909) embodying investigations of 1906-1908; also Dr C. Wissler's *The Material Culture of the Blackfoot Indians* (1910). All are publications of the American Museum of Natural History (N. Y.).
- Woltereck (K.)** Indianer von Heute. (Globus, Brnschw., 1910, XCVIII, 90-91.) Notes on the reservation Indians of the United States (Pueblos, Navahos, Sioux, etc.), class of old and new civilization, work of the "Women's National Indian Association," Indian Schools (visited by author), etc.
- Aus dem Leben eines Sioux-Indianers. (Ibid., 128-130.) Notes (from oral and written data) on the life and experiences of Dr Charles A. Eastman, "Ohiyesa," personally known to the author. Dr Eastman is a graduate of Dartmouth College and Boston University (Medical). He married in 1891 Miss Elaine Goodale.
- Woodworth (E. E.)** Archeological observations in South Dakota. (Amer. Anthropol., Wash., 1910, N. S., XII, 128-131, 1 fg.)
- Work of the School of American Archeology.** (Rec. of Past, Wash., 1910, IX, 162-165.) Résumé of activities from *Bulletin* for February, 1910. The San Juan valley and the Rio Grande valley are the two general regions being investigated at present.
- Wright (R. R.)** The northern negro and crime. (So. Wkman., Hampton, Va., 1910, XXXIX, 137-142.) Treats of statistics (difficulty of finding accurate basis for comparison), analysis of offenses (numerous convictions for petty offences hardly equal a conviction for a very serious offense. Historically negroes have had to prove their innocence. Credibility of negro witnesses has been often impeached. The crimes of the poor are generally their vices, which affect them more than they do the rest of the community. Poverty suffers even before justice.
- Yoffie (L. R.)** Yiddish folk stories and songs in St Louis. (Washing. Univ. Rec., St Louis, 1910, V, 20-22.) Stories are of two kinds, religious (dealing usually with the wonder-working power of a rabbi in some little Russian town,—the tales about Bal Shem Tov, the "Master of the Good Name," are legion; also leviathan stories, and tales of the river Sambatian in "Never never Land"; there is a proverb, "even the river Sambatian rests on the Sabbath").
- Zaborowski (S.)** Découverte, par M. Engerrand, d'une station de la pierre au Mexique. (Bull. Soc. d'Anthr. de Paris, 1910, VI<sup>e</sup> s., I, 6-7.) Résumés, from the publication of the Geological Society of Mexico, M. Engerrand's

account of his discovery near Concepcion, in the State of Campeche, of a "station" of the stone age, "representing the quaternary man of this region." The flints are numerous and of Chellean and Achulean type.

— Les métissages au Mexique. (Ibid., 48.) Notes, after M. Engerand, that in the State of Yucatan, with a total population of only 200,000 there are now 600 Javanese families and a number of Koreans, besides Chinese.





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## THE RITUAL AND SIGNIFICANCE OF THE WINNEBAGO MEDICINE DANCE<sup>1</sup>

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### A. DESCRIPTION OF THE RITUAL OF THE WINNEBAGO MEDICINE DANCE<sup>2</sup>

THE Medicine Dance is a society, admission into which is gained by purchase. The Winnebago suppose it to be a repetition of a ceremony originally instituted by the Rabbit, when he initiated the first man into its secrets. The society consists of five bands, which, during the ceremony, are known respectively as the Ancestor-Host's,

<sup>1</sup> Submitted in partial fulfillment of the requirements for the degree of doctor of philosophy in the Faculty of Philosophy, Columbia University.

<sup>2</sup> The description of the ritual is based on material collected by me, and now in the possession of the Bureau of American Ethnology. The full description will appear as a memoir of the Bureau.

the East, North, West, and South Bands. These five bands are also known by the names of their leaders. Any band may act as host, and the position of the others in the lodge is dependent on the order in which they are invited by the band acting as host. It thus follows that each band must know the entire ceremony of the society.

I. ORGANIZATION OF THE BANDS. — For purposes of description it will be best to divide each band into three parts, — the leader, his two assistants, and the rest of the band. Leadership depends upon a thorough knowledge of the ceremony and its complete esoteric significance, which is in the possession of only one individual in each band. This knowledge can be obtained solely by purchase and religious qualifications. These religious qualifications, to which might be added moral as well, play little part at the present day, but there can be no doubt that they were essential in the past. The leader likewise often possessed other characteristics, such as those of warrior and shaman, but they were not essential for his position.

The two assistants were generally men who had purchased sufficient information and privileges to entitle them to help the leader in certain details of the ceremony. The drummers, rattle-holders, dancers, etc., were always recruited from their ranks. Eventually they became the leaders. Those who were neither leaders nor assistants possessed a knowledge varying from that of elementary information, required for admission, to such as would entitle them to the position of assistant.

There is a priority of position in the lodge depending on priority of invitation. The band invited first, occupies the east position; that invited second, the north; that invited third, the west; and that invited fourth, the south. The east is the position of highest honor; the south, that of the lowest. Between the bands, there exists an order of invitation based on tradition, the exact nature of which is unknown. According to one informant, if one band invited another, the latter in turn would be obliged to give it the position of honor; but as there are five bands, this can apply only to special cases. Whatever may be the order, it is certain that each band has ample occasion to occupy all five positions.

There are two ways in which a man can join the Medicine Dance. He may simply apply for admission to any of the five leaders, or he may take the place of a deceased relative. In the former case, if his payment is satisfactory, and he has the other qualifications, he is accepted. In the other case, he or his relatives decide to have him take the place of a deceased relative. This latter form of candidacy is by far the commoner. At the present day, initiation requires the payment of about three hundred or four hundred dollars, in the form of goods and tobacco. Of this, a portion is given to the leader of the Ancestor-Host's Band during the Four Nights' Preparation, and the rest to the leaders of the other four bands during the ceremony proper.



Exactly how much information an individual obtains on entering, cannot be determined. This would depend on the amount of the payment. The minimum of knowledge would be an acquaintance with the bare externals of the ceremony, its general significance, and such knowledge of the legendary origin of the Lodge as a single recital could give. The new member is not initiated into the symbolism of the ritualistic myths, and consequently a large portion of the same must be unintelligible to him. What he obtains is practically only the right to hold the otter-skin bag and to use it in a certain way. He cannot take part in any of the forms of dancing or singing, nor can he even shoot at will. He very rarely remains in this condition long, but takes the first opportunity to purchase additional knowledge and privileges.

There are three kinds of members,—mature men, women, and children. The privileges of women differ from those of the men, in that the women do not have to partake of the sweat-bath, may never become assistants, and are privileged to dance in a certain way. In other respects they have equal privileges with men. In practice, there are certain privileges that women never have, but this is due to the fact that either they do not care or they are not in a position to buy them. Children belong to a quite different category. Although they possess an otter-skin, they have not even the power of making it effective, and, in order to do so, must have it guided by some older member. There does not seem to be any evidence indicating that women were ever excluded from membership.

II. PRESCRIBED DUTIES OF THE BANDS. — The duties of the host, who is known as *x'okera*,<sup>1</sup> and whose band is called *Minañk'ara-k'oñañgire'ra*,<sup>2</sup> are as follows:

1. To rehearse the songs and rituals with his band four nights previous to the ceremony proper. At this rehearsal the candidate (*ha'birok'aragu'inera*, literally "the one for whom they seek life") is always present, and instructed in the ceremony.
2. To send out invitation-sticks and tobacco to the leaders of the other four bands. The messengers are always his sisters' sons.
3. To begin the Four Nights' Ceremony preceding the ceremony proper.
4. To receive the leaders and assistants of the other four bands before the sweat-lodge ritual, and to begin the same.
5. To begin the ceremony proper.

<sup>1</sup> *X'oké'* means literally "root" or "ancestor." "Ancestor-host" will be used as its equivalent.

<sup>2</sup> This word means literally "he who puts himself in the place to benefit his relatives." The reference is to the Rabbit, who, at the first performance of the ceremony, acted as host and initiated his relatives; i. e., the human beings.

6. To take part in the following portion of the ceremony proper.

(a) To welcome the four bands.

(b) To lead the candidate to the secret brush and instruct him in certain precepts.

(c) To act as preceptor of the candidate before he is shot with the sacred shell.

(d) To turn the candidate over to the charge of the leaders of the East and North Bands.

(e) To relate certain of the myths.

(f) To deliver certain speeches and to perform certain actions that constitute the basic ritual of the ceremony proper. This will be discussed later.

The East Band is known as Tconi mina'ñgera (Those-who-sit-first), Ha"p'ogu homina'ñgere (Where-the-day-comes-from), Wiaɣephuregi (Where-the-sun-rises). All these terms are used frequently. The duties of the leader are —

1. To assist the ancestor-host in passing upon the eligibility of a candidate.

2. To take part in the following portions of the ceremony proper.

(a) Accompanied by his two assistants, to take part in the brush ritual.

(b) To take charge of the candidate after he has been handed over to him by the ancestor-host.

(c) To shoot the sacred shell into the candidate's body.

(d) To relate certain of the myths.

(e) To perform the basic ritual.

The North Band is known as Siniwagu mina'ñgera (Where-the-cold-comes-from). The leader has the same duties as those of the East leader. The myths recited are of course different.

The West Band is known as Wioi'rê mina'ñgera (Where-the-sun-goes-down). The leader has the duty of reciting certain myths and performing the basic ritual.

The South Band is known as Nañgũojedja" minañgera (He-who-sits-at-the-end-of-the-road) or Horotcũ'ndjeregi (Where-the-sun-straightens). The duties of the leader are the same as those of the leader of the West Band, except that the myths he recites are different.

The distribution of the gifts to the different bands is the following:

The leader of the East Band receives one-half of the number of blankets, the upper half of the new suit worn by the candidate, and one-quarter of the food.

The leader of the North Band receives one-half of the blankets, the lower half of the suit, the moccasins, and one-quarter of the food.

The leaders of the West and South Bands receive each three yards and a half of calico and a fourth of the food.

The ancestor-host receives various gifts of food and tobacco from the leaders of the other bands. He receives his payment from the candidate before the ceremony proper.

The candidate is present at the Four Nights' Ceremony of the ancestor-host's band preliminary to the ceremony proper. At the latter ceremony he sits to the right of the ancestor-host's band. He is not dressed in his new suit until after the secret ceremonies in the brush.

There are facial decorations distinctive of the different bands. The host's band and the candidate paint a blue circle on each cheek, but its significance is unknown to me.

The regalia used are simple and few. They consist of eagle, hawk, squirrel, weasel, beaver, and otter skin bags, a drum, gourd rattles, and invitation-sticks. The otter-skin bags are always beaded and contain the sacred shell and various medicines. A few red feathers are always inserted in the mouth of the otter-skin bag. The gourds contain buck-shot at the present day. They are painted with blue finger-marks.

III. DIVISION OF THE CEREMONY. — The Medicine Dance is divided into five well-marked parts. The first part (I) consists of the Two Nights' Preparation preceding the sending-out of the invitation-sticks. This takes place at the home of the ancestor-host (x'okera), in the presence of the members of his band and the candidate. The second part (II) consists of the Four Nights' Preparation preceding the sweat-lodge ritual. Each band has its own Four Nights' Preparation, although that of the ancestor-host begins before the others. The third part (III) consists of the rites held in a sweat-lodge specially constructed for this purpose near the medicine-lodge, on the morning after the Four Nights' Preparation. The participants are the ancestor-host; the leader of the East, North, West, and South Bands, each with his two assistants; and the candidate. The fourth part (IV) consists of the ceremony proper, which in turn must be divided into the night ceremony (*a*) and the day ceremony (*b*). The fifth part (V) consists of the rites held in the brush, at which the secrets of the society are imparted to the candidate. Special guards are placed on all sides of the brush to prevent the intrusion of outsiders. The participants are, beside the candidate, the ancestor-host, the leaders of the East and North Bands, each with his two assistants, and all other individuals who have bought the privilege of attending. These ceremonies take place at the dawn preceding the day ceremony.

Two feasts and one intermission interrupt the main ceremony. The feasts always take place at the end of the ritual of the East Band; i. e., generally at noon and at midnight. The intermission generally lasts from the dawn preceding the day ceremony until 7 or 8 A. M. The



intermission begins as soon as the drum and gourds have been returned to the ancestor-host, and ends as soon as the people return from the brush ritual.

The first and second parts are concerned entirely with a recital of certain ritualistic myths, and a rehearsal of the songs and the specific ritual of each band, used during the remaining parts.

IV. TYPES OF COMPONENT ELEMENTS OF THE CEREMONY. — For purposes of greater clarity, the speeches, songs, and types of action, will be carefully differentiated, and referred to by some designation characterizing their essential traits. These speeches, songs, and types of action, together form complexes which can be regarded as units, and I will therefore also refer to these by some designation characteristic of their function.

I. *TYPES OF SPEECHES.* (1) *Salutations.* — No formal salutation is used during Parts I and II, the individuals being addressed by their relationship terms. In Parts III, IV, and V the salutations are invariably the same. The ancestor-host and his band are addressed as follows: "The-one-occupying-the-seat-of-a-relative (deceased) (some relationship terms) -and-you-who-sit-with-him, I salute you!" The East is addressed, "You-who-represent-the-place-where-the-sun-rises;" the North, "You-who-represent-the-place-where-the-cold-comes-from;" the West, "You-who-represent-the-place-where-the-sun-sets;" and the South, "You-who-represent-the-place-where-the-sun-straightens" or (preferably) "You-who-represent-the-end-of-the-road."

The appellations of the bands, as before stated, refer to the creation myth and the four guardian spirits whom the Rabbit visited for the purpose of inquiring into the necessity and meaning of death. He was compelled to travel around the earth, which is conceived of as an island, and received no answer until he came to the spirit at the end of the road. In the dramatic performance of the medicine dance the lodge typifies the earth, and the four bands and their leaders typify the four spirits. The ancestor-host's band typifies the ancestor of the Winnebago, their leader being known as *x'okera* (literally "root," metaphorically "ancestor").

(2) *Speeches.* — Under this head will be treated (a) speeches of welcome; (b) speeches of acceptance; (c) speeches of presentation; (d) speeches explanatory of the significance of the ritual; and (e) speeches of admonition, addressed exclusively to the candidate. This does not exhaust all the speeches. There are many others, generally short, that can hardly be classified. It must be understood that in their content, as well as in the order of their succession, the speeches must follow a traditionally determined sequence. In practice this is certainly not always true, but to the mind of the Winnebago these speeches appear as old as the ceremony. It is their firm belief that

any departure from the accepted norm will interfere with the efficacy of the ceremony.

(a) *Speeches of Welcome.* — When the leader of the East Band enters after the ancestor-host has begun the main ceremony (IV, *b*), he addresses him as follows: "It was good of you that you condescended to invite me to this dance. I am a poor pitiable man, and you believed me to be a medicine-man. But I know that you will show me the true manner of living, which I thought I possessed, but which I did not." In this strain he continues, weaving into his speech references to the ritual connected with his band, and giving words of thanks for the beautiful weather (should it be a clear day). In concluding, he thanks all again, and informs them that he will sing a song. With slight alterations, the leaders of the other bands address the ancestor-host similarly. The ancestor-host's answer of welcome is as follows: "Whatever I desired, you have done for me. All night have you stayed with me, and by your presence helped me in the proper performance of this ceremony. I am ready with a dancing-song; and when I have finished it, and sit down, I shall pass unto you tobacco and the other means of blessing (the gourds and the drum). You all, who are present, do I greet."

(b) *Speeches of Acceptation.* — After the ancestor-host has been presented with food, he thanks the donors as follows: "You have had pity on me. You have been good to me, and have given me to the full whatever I might have desired. You have made my heart full of the blessing of thankfulness. In return I give you a blessing. Here is some food for you. It is not anything special, nor is it as much as it ought to be, and I know you will remain hungry. It was prepared for the spirits of the four quarters (whom you represent), but it is lacking in all those qualities which would have made it acceptable to them. Such as it is, however, may its presentation be a means of blessing to you!"

(c) *Speech of Presentation.* — East presents the food to the ancestor-host with the following words: "I have not very much to tell you, because I am too poor, but our ancestors told us to give food to you. This little that I give you is all that I can do, being a person of so little importance."

(d) *Explanatory Speeches.* — These are of so specific a nature that no single one can be considered typical.

(e) *Speeches of Admonition.* — "Nephew, now I shall tell you the path you must walk, the life you must lead. This is the life the Rabbit obtained for us. This is the only kind of life, this that our ancestors followed. Listen to me. If you will always help yourself, then you will attain to the right life. Never do anything wrong. Never steal, never tell an untruth, and never fight. If you meet a woman on the

left side of the road, turn to the right. Never accost her, nor speak familiarly with a person whom you are not permitted thus to address. If you do all these things, then you will be acting correctly. This is what I desire of you."

2. *TYPES OF SONGS.* — The songs may be divided into two groups: (1) those that are sung in connection with myths and after the speeches of a more general nature, and (2) those that are sung to accompany definite and specific actions. These latter can therefore be most conveniently divided into (a) minor dance songs, (b) major dance songs, (c) initial songs, (d) terminal songs, (e) loading songs, and (f) shooting songs. The medicine-men distinguish only between four kinds of songs, — major and minor dance songs, terminal and shooting songs. Each has a different rhythm and music. For purposes of description, however, the above division is more convenient.

3. *TYPES OF ACTION.* (1) *Blessing.* — Either hand is held outstretched, palm downward, and moved horizontally through the air. It is always used when entering and leaving the lodge, and on any occasion where an individual has to pass from one part of the lodge to another. It is always rendered as "blessing" by the Indians; and they particularly insisted upon the fact that the "blessing" was not conveyed by any words used in connection with the action, but by the action itself. Each person who is thus passed answered with a long-drawn-out "ho-o-o," and with an obeisance of the head.

A modification of the above is the na<sup>a</sup>sura niñkuruhintce (or "blessing of the head"), which consists of a simple laying of the hand upon the head; both the giver and recipient keeping their eyes fixed on the ground, and the recipient slightly bending his head. A few mumbled words accompany this action.

(2) *Direction of Walking in the Lodge.* — One must always pass contrary to the hands of the clock. A person in the East Band must make the entire circuit of the lodge in order to pass out. In only exceptional cases can this rule of passing be broken; and that is when an old and specially privileged member crosses from his seat to that directly opposite him, during the shooting ceremony. I was given to understand that this was an extremely expensive privilege.

4. *TYPES OF RITUAL.* — Parts III, IV, and V can be so analyzed that they fall into a fairly well-defined number of complexes, consisting of speeches, songs, and movements. These are nine in number. Artificial distinctions have been avoided in this division, as far as possible. The complexes are (1) entrance ritual; (2) exit ritual; (3) fire ritual; (4) presentation-of-food ritual; (5) shooting ritual; (6) initiation ritual; (7) sweat-lodge ritual; (8) smoking ritual; (9) basic ritual.

Of these, (3), (5), (7), (8), and (9) are found in Part III; all, except (7) and (6), in Part IV (a); and all except (7) in Part IV (b); (5)



does not actually occur in Part III, but is described in detail in the myth related there. The order in which we will discuss these ceremonial complexes is not the order in which they follow one another in the ritual. Some of them are likewise interwoven with one another. Both these factors will, however, be considered in the description of the entire ritual, following the description of each ceremonial complex.

(1) *Entrance Ritual*. — The band enters the tent, makes one complete circuit, and stops. The leader now delivers a short speech, followed by a song. They then continue to the west end, where another speech is delivered and another song sung. After this, they continue again, and stop at the east end, where the leader talks and sings. Now all sit down. After a short pause, the leader again rises, and, walking over to the ancestor-host, talks to him, and gives him some tobacco. He then returns to his seat. Each band entering repeats the same ritual. This applies, however, only to Part IV (*a*) and (*b*).

(2) *Exit Ritual* (Part IV, *a* and *b*). — The East leader rises and speaks, followed by North, West, and South. They then speak again, and, singing, walk towards the entrance in such a way that the South, North, and West Bands make complete circuits of the lodge, thus enabling the East Band to precede them. Near the entrance all stop singing, and say "wahi-hi-hi" four times, and pass out. This exit ceremony differs slightly in the two divisions of IV.

(3) *Fire Ritual* (Part III). — The ancestor-host rises and goes to the leaders of the four other bands individually; and after he has blessed them, they respond; and all rise, make four circuits of the lodge, and then sit down again. Now the leader of the East Band rises, holding in his hands the invitation-sticks and some tobacco, delivers a speech, and, going to the fireplace, kindles a new fire.

(8) *Smoking Ritual*. — The leader of the East Band pours tobacco into the fire, first at the east, and then at the north, west, and south corners. Then he lights his pipe, puffs first towards the east, then towards the north, west, and south. That over, he passes his pipe to the leader of the North Band, who takes a few whiffs, and in turn passes it around to the next member of the lodge. When the pipe has made the complete circuit, it is placed in front of the fireplace. In the mean time the ancestor-host has returned to his seat, and after a short pause, rises, speaks, and sings again. This smoking ceremony occurs after each entrance ceremony of IV (*a*) and (*b*), and before both feasts of IV (*a*) and (*b*).

(4) *Presentation-of-Food Ritual* (Part IV, *a* and *b*). — The leader of the East Band rises, and brings meat, berries, wild potatoes, etc., to the ancestor-host, delivering a minor speech at the same time. Each of the other leaders repeats the same ceremony. When all have finished, the ancestor-host rises and thanks them.

(5) *General Shooting Ritual* (Part IV, *a* and *b*). — The leaders of the East, North, West, and South Bands, holding their otter-skins in their hands, rise, and, taking three men with them, make a complete circuit of the lodge. They first speak in undertones to these three men, giving them directions. At each end the leader of the East Band speaks, and then, singing, walks toward the west end, saying "yoho-o-oya-a" three times, and ending with a long-drawn-out "yo-ho." At the west end both he and the leader of the South Band speak. Then chanting "yo-ho" again, they all walk towards the east end. Here the leader of the East Band speaks twice. Now all place their otter-skins on the ground in front of them. East then speaks again. At the conclusion of his speech, all kneel in front of the otter-skins and cough, at which the sacred shell drops from their mouths upon the otter-skins. They thereupon pick it up, and holding the shell in one hand, and the otter-skin in the other, make a circuit of the lodge four times, increasing their speed with each circuit, and singing. All this time the shell is held in full view of the spectators, on the outstretched palm of their right hand. As they near the east end of the lodge, toward the end of the fourth circuit, standing in front of the Ancestor-Host's Band, they supposedly swallow the shell, and fall down instantaneously, head foremost, as if dead. Finally they come to, and, coughing the shell up, they put it into their otter-skin bag, and, making the circuit of the tent, shoot four members of the Ancestor-Host's Band, four of the East, four of the North, two of the West, and two of the South Band. Each person, as he is shot, falls prostrate on the ground, but, recovering after a few moments, joins those making the circuit of the tent. Each leader now takes his drum and gourds to the fireplace. Then the general shooting commences. Every person possessing the right, shoots one individual, until all the members have been shot. As each person is shot, he falls to the ground, feigns unconsciousness, and then slowly recovers. The slowness or speed of his recovery depends exclusively upon the privileges he possesses, and the number of years he has belonged to the society. As soon as the person shot recovers, he falls in line immediately after the last one shot. While all are thus walking around, the half-dozen people at the fireplace sing shooting-songs to the accompaniment of drum and gourds. The amount of noise at this point is quite considerable.

(6) *Initiation Ritual* (Part IV, *b*). — All the members of the Ancestor-Host's Band, and the candidate, make one circuit of the lodge, taking their otter-skins along with them. As they pass around, they gently touch the heads of the members with the mouth of the otter-skin, saying, "yoho'-o-o," to which the members respond with "ho-o-o." After the circuit, all return to their seats with the exception of the

candidate, who remains at the east end, in front of the fireplace. After a pause, the ancestor-host joins him again, and delivers a speech of the admonition type. The candidate first faces the south, and then the north. During his speech, the ancestor-host touches him on his head and on his chest, and makes him face first south, and then north. When the speech is over, the ancestor-host sings, and takes the candidate to the west end of the tent.

The tent is now prepared for the initiation proper. Two long strips of calico are stretched from the west to the east end of the lodge. They are about a foot and a half wide, and are separated from each other by the fireplace. At the west end a much shorter strip of the same material is stretched along the width of the lodge, across the two long strips. Upon this the candidate is placed. When these preparations are completed, the ancestor-host rises, and, going to each of the four leaders, speaks to them in an undertone. He then returns to his seat. The leaders of the East and North Bands now rise and make the complete circuit of the lodge. The former now speaks, then the latter. He, in turn, is followed by the former, who speaks twice. Then the leader of the North Band delivers another speech, and, together with his partner, walks to the west end of the lodge, where the candidate is kneeling. The two leaders here speak again. Both now take their sacred shells, swallow them, and walk to the east end. Here they speak again. Now they hold their otter-skins in readiness for the shooting, but first jerk them forward twice towards the four cardinal points, saying "dje-ha-hi, dje-ha-hi," and concluding with "e-hohoho." Standing upon the two long calico strips in a slightly bent position, and holding their otter-skins tightly in their hands, both run rapidly toward the reclining form of the candidate, making loud, threatening sounds in a quavering voice, and strike his body twice with the mouth of the otter-skin, ejaculating, as they do this, two short sounds, as of an animal who has succeeded in capturing his prey. The candidate falls prostrate to the ground instantaneously. He is immediately covered with a blanket, upon which are placed the otter-skins of the two leaders. A number of people specially privileged now gather around the covered figure, dance, sing, and shout to the accompaniment of the shouts of the other members of the society, all of whom seem to be in a frenzy of excitement. When the noise has somewhat abated, the blanket is removed, and the figure of the candidate is shown, still apparently unconscious. He comes to slowly, but finally succeeds in raising himself and sitting up. He then coughs violently, and the shell, which has apparently been shot into his body, falls out of his mouth. After this, his recovery is rapid. He is then undressed; and all the finery, as well as the new buckskin suit, moccasins, etc., are distributed to those to whom it is customary



to give them. He now returns to his seat to the right of the Ancestor-Host's Band, where some female relative, generally his mother, dresses him in an ordinary suit.

(7) *Sweat-Lodge Ritual* (Part III). — The East leader rises, and with his two assistants makes the circuit of the sweat-lodge, during which time the North, West, and South leaders, each with his two assistants, join him. At the east end the leader makes four steps with his right foot, each time saying "wahi-hi-hi." He then makes the circuit of the lodge four times. After the third circuit, he goes directly to the heating-stone, "in defiance of the rule," as he himself says, but with the hope that through this defiance he will gain additional strength. After he has made the fourth circuit, he seizes the two entrance-lodge poles, and, shaking them gently, shouts "e-ho-ho-ho." All now sit down. Now the ancestor-host takes four sticks and smears them with a special kind of greenish clay, and hands them to the leader of the East Band. The latter seizes them and holds them tightly with both hands. By this action he is supposed to obtain strength. The sticks are then passed in rotation to the leaders of the North, West, and South Bands, all of whom repeat the same ceremony.

(9) *Basic Ritual* (Part IV, *a* and *b*). — This ritual is that upon which the ritual of the ceremony proper (Part IV, *a* and *b*) is built. In a certain sense it may be justifiable to consider all the above ritualistic complexes, with the exception of the entrance and exit rituals, as parts of this basic ritual. The important religious function of the Medicine Dance is the "passing of the blessing," consisting of speeches, songs, and the blessings which each individual passes from one band to the other for the greater benefit of both the host and his guests. These blessings are symbolized by the drum, the gourds, the songs, the speeches, and the specific actions in which each band participates. The ceremony begins when the ancestor-host delivers his first speech, and ends when drum and gourds are returned to him. All that takes place between the ancestor-host's first speech, up to the time that the drum and gourds are placed before the members of the East Band, constitutes the unit that I have called the "basic ritual." Into it are thrust, as intrusive elements, other rituals; so that it is at times extremely difficult to discern the basic ritual itself. But it is there, and remains intact; for as soon as an intrusive ritual is finished, the thread of the basic ritual is taken up, and continued to the end. Such a ritual as the general shooting or initiation, or such myths as the origin myth, require hours; and yet as soon as they are over, the basic ceremony is continued from the point where it had been interrupted.

The East leader rises and speaks, then sits down, and together with the other members of his band, sings a song (initial song). When this song is finished, he rises and speaks again, and then sits down and

commences a song known as the "minor dancing-song." While he and a few others are singing, drumming, and using the gourd rattles, other members of his band, as well as members of the other bands, who care to, and who have bought the privilege, come to his seat and join in the dancing. When this is over, he and a few others either from his own or from some other band, who have bought the privilege, go to the fireplace, where the leader delivers a speech and begins the major dancing-songs, in which the privileged members participate. When this is over, the drum is tied to one of the members thus privileged, generally the one who has been drumming, and the circuit of the lodge is twice made, the leader and his two assistants at the head, followed by the other members of his band. Two stops are made at the west, and two at the east, end of the lodge, where songs known as "completion songs" are sung. Then the lodge circuit is made four times, all chanting "wahi-hi-hi," slowly at first, but then faster, the speed of the walking corresponding to that of the chanting. Then, with a final strong "e-ho-ho," drum and gourds are deposited in front of the next band. All now return to their seats, where, before sitting down, the leader delivers a short speech.

This basic ritual is repeated by each band in the manner described. As it is so often broken up by the intrusion of other rituals, it will be best to divide it into four parts. These parts are never broken up. Whenever intrusive elements occur, they either precede or follow.

The first part consists of all that takes place between the first speech of the leader and the completion of the initial song. The speech referred to is the one that follows the smoking ritual, which may, on the whole, be reckoned as belonging to the introductory ritual, such as the entrance ritual. The second part consists of all that transpires between the second speech and the completion of the minor dancing-song. The third part consists of all that transpires between the speech at the fireplace and the completion of the major dancing-songs. The fourth part consists of all that transpires between the completion of the major dancing-songs, and the last speech the leader makes after he has passed the drum and gourds to the next band.

The most bewildering intrusion is that which follows the second part. Before the leader and his assistants go to the fireplace, the elaborate general shooting ritual takes place. After the specially designated men of each band have been shot, those specially privileged proceed to the fireplace. Here they sing the shooting-songs until the shooting ritual is over. The first set of drummers and gourd-rattle holders are often relieved by a second set. It is only when the shooting-songs have been completed, that the leader and his assistants proceed to the fireplace to begin the third part of the basic ritual.

V. CEREMONY AS A WHOLE. — As stated before, there are certain

speeches and types of action that cannot be fitted into the above description. This is especially true of myths; and these, with the exception of the content of the myth, will now be considered in connection with the description of the entire ritual as related to me by Blowsnake, and based on the above divisions. The ceremony begins with an account of the manner in which Blowsnake was induced to join the society. Upon his acceptance, and payment of the required amount of material, the ceremony began.

The first two nights consisted of an informal salutation, two explanatory speeches and four myths, the latter in no way connected with any part of the Medicine Dance. The last three myths deal with the legendary account of the origin of the Winnebago Medicine Dance, and its dissemination among the tribe.

At sunset the leader of the band to which the candidate has applied for admission, gathers together the members of his band, and all retire to a little lodge near his home, in order to begin the Four Nights' Preparation. It is only after the leader has finished the first song that the other four bands who are holding corresponding preparations are allowed to begin. What actually takes place during these four nights is not positively known, but there is little doubt that they are used as a general rehearsal of songs, speeches, and other elements of the ceremony.<sup>1</sup> In all probability, the candidate who is present in the lodge of his future ancestor-host is likewise instructed in as many things as an uninitiated member is allowed to know. This instruction consists in the teaching of certain myths and types of action.

On the morning after the last of the four nights, the candidate is given some sacrificial tobacco, and told to go in search of a stone for the sweat-bath. He selects a stone that he can carry on his back easily. Before picking it up, he pours tobacco on it. As soon as the stone is brought to the lodge of the host, it is heated. The candidate is now despatched for some oak-branches, four pieces of oak-wood about two feet and a half in length, and some grass. The grass is used for improvised seats. The oak-wood is used for the four construction poles of the sweat-lodge. They are placed in the east, north, west, and south points respectively. It is not permitted to trim the tops of the oak-wood. When all the bands have gathered near the medicine-lodge, and retired to their improvised lodges, the ancestor-host and the candidate go to the lodge of the East leader (that is, to the lodge of the band first invited), and greet him by touching his head with their hand.

\* The speeches are not actually rehearsals of speeches to be delivered during the ceremony proper, but they refer to the purpose of the Medicine Dance much in the same way as do some of the speeches in the ceremony proper. A large number of miscellaneous myths are likewise related.



He answers with "ho-o-o." The leader of the first band rises, and, accompanied by his two assistants, goes to the sweat-lodge. The ancestor-host goes to the lodges of the other bands and greets the leaders in a similar manner. After the leader and assistants of the band last invited have entered the sweat-lodge, the ancestor-host, the candidate, and his assistants enter, and the ceremonies begin.

After the ceremonial salutation and an introductory speech, the ancestor-host, as the leader of the band giving the Medicine Dance may now be called, rises, and, taking his invitation-stick and some tobacco, approaches the leader of each band, and, blessing him, thanks him for coming, and assures him at the same time to how great a degree his presence will contribute toward the success of the performance of the ritual. He then returns to his seat. The leaders thank him in turn. Now follow the fire and smoking rituals, which in turn are followed by twelve speeches of a general and of an explanatory character. Then comes the "strengthening" ritual; and immediately after come two exceedingly long myths describing the initiation of the first man into the secrets of the lodge, as well as the symbolic meaning of the shooting ritual. All now undress and take a sweat-bath. Female candidates are excluded. A number of short speeches follow, and the whole concludes with the exit ritual.

The drum and gourds are used to accompany the song. The basic ritual is perhaps present, to a certain extent. However, it was impossible to witness the ritual, and for this reason the procedure seems somewhat hazy to the writer.

When the ritual in the sweat-bath is over, there is a slight pause. The candidate, the ancestor-host and his band, enter the medicine-lodge, and, after taking their seats, sing a few songs. When the last song is concluded, the other bands enter in the order of their invitation. Now comes the entrance ritual followed by the smoking ritual. Thereupon the ancestor-host rises and delivers the opening speech of the basic ritual. The ancestor-host does not go through the entire basic ritual at this time, because he is not permitted to begin the shooting ritual. Soon after the beginning of the basic ritual by the ancestor-host, generally after the second speech, gourds and drum are passed to the leader of the East Band. This one rises and begins the basic ritual, which he interrupts at the end of the second part, in order to begin the general shooting ritual. When that is finished, he continues with the third and fourth parts of the basic ritual. Then drum and gourds are passed to the North Band. Its leader now in turn begins his basic ritual, but stops after the second part, where the presentation-of-food ritual and the smoking ritual intervene. It is now about midnight, and a feast is partaken of. As soon as the feast is finished, and the lodge has been cleared of

food and eating-utensils, the leader of the North Band continues with the third and fourth parts of the basic ritual. The leaders of the West and South Bands perform the basic ritual without any interruptions, except, of course, that of the general shooting ritual between the second and third parts. The drum and gourds have now reached the ancestor-host, who goes through the third and fourth parts of the basic ritual. There is, however, some doubt as to whether this is always done. Then follows the exit ritual, and all pass out to rest for a few hours.

A short time preceding dawn, the candidate, the leaders of the East and North Bands, and the ancestor-host, each with two assistants, and all other members who are privileged to do so, leave the lodge and walk to the brush, where the candidate is to be initiated into the mysteries of the sacred shell and the shooting. Each band must have one or more of its members present at this ritual.<sup>1</sup> When they are near the place set aside for the secret ritual, the order of marching, which up to this time had been of no consequence, changes into that of single file, the leader of the East Band leading. When they have arrived at the place, all stop. The East leader now informs those present that he is going to make a road for the candidate, symbolical of the path of life, which forms the basis of the sweat-bath and Medicine Dance. Singing, he circles the spot four times. At the end of the fourth circuit he stops, and all turn around and face east. The leader of the North Band has also the right to go through this ritual, but he does not always do it. Repeating the ceremony is in all probability connected with extra expense. All now sit down, and the specific rites of the brush ritual begin.

The ancestor-host rises, and, taking the candidate with him, goes to the leader of the East Band and speaks to him. Then he and the candidate return to their seats. The East leader now relates to the candidate a portion of the story of the creation of the earth and of the first man. The North leader then tells the story of the journey to the land of the spirits, to the lodge of the earth-maker. When this is finished, the two leaders teach the candidate how to go through the actions incidental to the shooting, the swallowing of the shell, and the recovery from its effects. When they think that he is sufficiently adept in all these actions, they dress him in his new suit, put on a new pair of moccasins, decorate him with finery, and return to the medicine-lodge.

These rites generally last until about eight in the morning; so that when those who have participated in the brush ritual are returning, the other members of the Medicine Dance are also about ready to

<sup>1</sup> This has been contradicted by some of my informants, who claim that only the East and North Bands have representatives at the brush ceremony.

begin the day ceremony, the principal one of the entire Medicine Dance. The ancestor-host again precedes the other leaders in entering the lodge. Then follows the entrance ritual. During this ritual the drum is struck four times at stated intervals. The smoking ritual now follows. When it is concluded, the ancestor-host rises to begin the basic ritual, which is interrupted at the end of the second part. Gourds and drum are passed to the East Band, whose basic ritual is also interrupted at the end of the second part. Now follows, first the initiation of the candidate into the Medicine Dance, and then the general shooting ritual. When the East leader has concluded, drum and gourds are passed to the North Band, whose basic ritual is not interrupted, as upon the preceding day. At the conclusion of the basic ritual of the North Band, the food-presentation ritual follows, then that of the smoking ritual, and finally the feast. After the feast, the leader of the West Band narrates the origin myth of the Medicine Dance, which is continued by the leader of the South Band. The presents are then distributed. After this, the basic ritual is continued by the leader of the West Band, followed by that of the South Band, and finally drum and gourds are passed to the ancestor-host. He either finishes the third and fourth parts of the basic ritual, or takes drum and gourds to the fireplace. The exit ritual now begins, and at about sunset the entire ceremony of the Medicine Dance is over. On the whole, it must be said, that the main difference between (*a*) and (*b*) of Part IV setting aside the initiation, lies simply in the number of myths told and the greater length of the speeches.

#### B. DESCRIPTION OF THE OJIBWA MIDEWIWIN

As I shall have occasion to refer frequently to the Midewiwin of the Ojibwa and Menominee, a short summary of these two ceremonies will be inserted here.

The Ojibwa Midewiwin is a society of shamans of both sexes. It is graded into four degrees, special initiation being required for each degree. The ritual of all the degrees seems to be the property of five shamans, — the four so-called "mide-priests" and the preceptor. In the lodge the preceptor occupies a position to the side of the candidate and the mide-priests sitting near the western entrance.<sup>1</sup>

There are two methods of admission. A man may apply because in his fasting some manito connected with the Midewiwin has appeared to him, or he may take the place of an individual who has died while preparing for initiation. As soon as the candidate's application has been accepted, a preceptor is selected, whose duty it is to instruct the new pupil in the mide teachings, and explain to him the meaning and origin of the regalia, the songs, and the origin of the Midewiwin itself,

*Annual Report of the Bureau of American Ethnology*, vol. VII, pt. 186, *Shamans*.



by means of birch-bark records. The time required for this instruction varies, depending upon the preceptor and the amount of payment. The knowledge required for each degree is definitely determined, and is imparted almost entirely during this preparatory instruction. When the candidate has acquired the specified information, and the required payments have been made, a four-nights' preparation takes place, during which he takes four sweat-baths. At dawn of the day of initiation he repairs to the sweat-lodge, clad in his best clothes, to await the arrival of his preceptor and the four officiating priests.

The initiation ceremonies which follow are the same for the second, third, and fourth degrees in almost all details, except that those for the fourth are more elaborate. The first degree is like the others in its possession of a shooting ceremony and general speeches, but differs in elaboration and symbolism of the ritual.

The shooting is performed by the four officiating mide; but it is only the leader of these four who succeeds in rendering the candidate unconscious. A candidate for the first degree is shot in the breast; one for the second, in the joints; and one for the third and fourth, in the joints and forehead. After he has been initiated, the candidate tries his power on all the members present. Indiscriminate shooting, as described among the Winnebago, only occurs at the initiation into the fourth degree.

To the Ojibwa the Midewiwin is the dramatization of the struggle of the bear-spirit with the evil spirit, bear, serpent, panther, etc. The candidate impersonates the good bear-spirit, and some mide sometimes take upon themselves the impersonation of the evil spirits.<sup>1</sup> In the ritual of the fourth degree, representing the complete initiation, the dramatization and its symbolic interpretation are best shown. He who succeeds becomes correspondingly powerful in his profession. Hunters, warriors, and lovers have occasion to call upon him, and charms to counteract the evil effects of an enemy's work are sometimes sought.<sup>2</sup>

The Ojibwa interpretation of the Midewiwin is seen in all its details in the birch-bark records.<sup>3</sup> A mide of the second degree can look into futurity; can hear what is transpiring at a distance; can touch, for good or for evil, friends and enemies at a distance, however remote; and has the ability to traverse all space in the accomplishment of his desires or duties.<sup>4</sup> A bad mide of this degree has the power of assuming the form of any animal. In this guise he may destroy the life of his victim immediately, and then resume his human form and appear innocent of the crime. A "fourth-degree mide" is presumed to be

<sup>1</sup> *Annual Report of the Bureau of American Ethnology*, vol. vii, pp. 245, 255-274.

<sup>2</sup> *Ibid.*, p. 257.

<sup>3</sup> *Ibid.*, pp. 167-181.

<sup>4</sup> *Ibid.*, p. 168.

in a position to accomplish the greatest feats in necromancy and magic. He is not only endowed with the power of reading the thoughts and intentions of others, but also of calling forth the shadow (soul) and of retaining it within his grasp at pleasure.

From the above it will be seen that the Midewiwin covered practically all the religious and the shamanistic ideas of the Ojibwa.

### C. DESCRIPTION OF THE MENOMINEE MIDEWIWIN

Among the Menominee, initiation generally takes place as a substitution of one individual for one who has died, although any person who gives proof of eligibility is accepted. The former is by far the more common method. Generally a person makes the promise of procuring a substitute for some deceased member, and a favorite relative or dear friend of the deceased may be elected. There are four mide-priests who determine upon the candidacy and appoint an instructor. The instruction the candidate receives is confined to the knowledge of the remedies known to the instructor.<sup>1</sup> Each remedy must be paid for separately. The four mide-priests select two sets of assistants and two ushers, who all play a prominent part in the ceremonies proper.<sup>2</sup>

When a candidate is taking the place of a deceased member, the ceremonies begin at the grave of the latter,<sup>3</sup> and, after a service which lasts from dusk of one day to dawn of the next, all proceed to the Midewiwin lodge. But only the four highest officiating medicine-men enter. After a ritual which consists of chants and speeches of welcome, and the passing of the drum from the first to the other three mide, the other members who are to take an active part enter. A short ritual then takes place, after which the second set of mide enter and another ritual follows. Then the ordinary and visiting mide enter, the former taking seats according to the phratries to which they belong; and the candidate, his nearest relations, and he who had promised to give the feast, enter with them and take seats near the mide of the first group. Finally the third set of mide enter. The seating in the lodge is, candidate, friends, etc., near the eastern end; first four mide, next to them; second set, on northern side near western entrance; and third set of mide, at the middle of the southern side.

The ceremonies begin by calling the candidate forward to stand before the mide of the first group. His family and friends stand around him in a semicircle, dancing in time to the chanting and drumming. One of the mide begins a chant, at the end of which a pause occurs, and the candidate and friends resume their seats. The

<sup>1</sup> *Annual Report of the Bureau of American Ethnology*, vol. xiv, p. 69.

<sup>2</sup> Compare diagram, *ibid.*, p. 75.

<sup>3</sup> *Ibid.*, p. 75.

drum is passed in rotation to the second, third, and fourth mide. As they chant, the candidate, etc., stands before them. The last of the four then chants the origin myth of the Midewiwin. The drum is now passed to the mide who had chanted first. He continues the narration of the ritualistic myths. Drum and gourds are then passed from one mide to the other, and from the first set of mide to the third, until the circuit has been made.

These ceremonies are continued through the night, although only the three sets of mide remain in the lodge all that time. Shortly after sunrise, almost all leave the lodge. When they return, preparations are made for the initiation. The shooting of the candidate is performed by the second set of mide. The candidate, after recovering, makes the circuit of the lodge, shooting whomsoever he desires. The characteristics of this shooting ceremony are practically identical with those of the Winnebago.

#### D. THE SIGNIFICANCE OF THE RITUAL

I. THE COMMON ELEMENTS. — The common elements in the foregoing ritualistic complexes are both general and specific in nature. We have, as general, an initiation ritual; and as specific, a shooting ritual. There are in addition, in the Central Algonkin and Winnebago group, other resemblances, such as similarities in the ethical teaching, in the details of the shooting ritual itself, and in the presence of the secret brush ritual. To the above must be added the fact that the songs of the Winnebago ceremonies are to a large extent in some Central Algonkin dialect.

The meaning of these general similarities will be touched upon later. What I wish to insist upon here is, that if the ritualistic complexes are at all to be regarded as identical, this is so by reason of the presence in each of a shooting ritual. This identity is strengthened in each case by the association of this specific shooting ritual with the more general feature of initiation. The most dramatic phase in the main ceremony is this initiation and shooting complex; and it seems, therefore, quite intelligible why the number of similar details thus associated together should have been interpreted as the historically primary and basic elements.

To postulate an historical identity, however, on the basis of a number of common elements, in the face of numerous and important differences, implies a specific attitude toward the nature and significance of the common elements in these ceremonies. We know, indeed, that almost all theoreticians place greater insistence upon the similarities than upon the differences in cultural phenomena. There is perhaps a natural tendency to do so. But quite apart from this tendency, there must likewise be certain definite reasons for such an



interpretation. It is essential, consequently, to understand at the very outset the theoretical justification of this position.

II. THE INTERPRETATION OF THE COMMON ELEMENTS — SCHURTZ'S THEORY. — This question has been taken up *in extenso* by Schurtz,<sup>1</sup> in his work on "Age Classes and Men's Societies." Here, as well as in previous theoretical discussions, the presence of a number of similarities has been considered sufficient for establishing the identity of a group of ceremonies that admittedly possess a large number of specific peculiarities. But Schurtz gives us a detailed psychological exposition (and in this lies perhaps his superiority over others who have discussed the same subject) of the reasons which have prompted him to take a certain attitude toward these "similarities." If Schurtz's work is therefore selected in preference to that of others, it is because of the fact that, in addition to practically taking the same position as most of the other theoreticians, he has most clearly defined some of the assumptions underlying their position.

Schurtz's line of argument seems to have been the following. An investigation of civilized as well as of primitive organizations has disclosed a number of similarities. Their historical development is unknown; but the enormous distance separating them geographically, precludes the possibility that these similarities have been due either to borrowing or to dissemination from some one original centre. They must consequently be explained by assuming that they have developed independently, as external manifestations of the unity of the human mind. We are thus led to the assumption accepted by most ethnologists to-day, that the human mind tends to express itself in similar modes of thought and action the world over. The variation in these modes is to be ascribed either to the differences in the nature of the geographical and social surroundings or to the emotional and intellectual individuality of different groups of people, or to both. We are, however, concerned here not so much with the variations as with the common modes of thought and action. It is consequently of prime importance to determine first the nature of these modes, their sequence, and the extent to which this sequence has been conditioned by the modes themselves.

We start at the very outset with an implied assumption; for by "sequence," Schurtz distinctly understood an ordered sequence. His work is primarily an attempt to determine what this ordered sequence has been, and how it has been determined. The norm of organization in which the human race expressed itself primarily, is, according to him, the age-group. Owing to the historical development of various cultural areas, it is no longer possible to detect this "primary element;" and he consequently finds it necessary to demonstrate its existence from another point of view, which is essentially psychological.

<sup>1</sup> Heinrich Schurtz, *Alter Kasten und Männerbünde*, 1902, et. especially pp. 1-82.

The development of the age-group has followed a very definite sequence--definite, because it has been determined by certain inherent tendencies of the human mind. These tendencies are "the instinct for association"<sup>1</sup> (*Geselligkeitstrieb*) and "the sexual instinct" (*Geschlechtstrieb*). Granting the existence of these two tendencies, we have then to inquire how they have conditioned the essential similarities in the evolution of our social life, and the forms in which that social life has expressed itself.

There are two possible assumptions. We may assume that at a certain stage of cultural development groups of people possessed no social individuality sufficiently strong to determine their own development, and that the *Geselligkeitstrieb* and *Geschlechtstrieb* alone, or reinforced by other factors, were sufficiently strong to condition development along certain lines; or we may, on the other hand, assume that the primary modes in which people have expressed themselves are necessarily of so simple and generalized a type, that they always were the same. Schurtz has practically assumed a stage in human development when the individuality of the component units of a social group was at a minimum; when there was, so to say, a "group mind," whose initial development is most easily explained by the influence of inherent tendencies. It must be said, in fairness to Schurtz, that the other alternative mentioned above was probably also in his mind. However, he seems to have elaborated his theory with the first alternative constantly before his eyes.

This unexpressed assumption is of the greatest possible moment in Schurtz's interpretation, because it immediately establishes a certain fixity for his primary norm; and excluding as it does the possibility of variation, because the two tendencies, as constants, are acting upon social groups whose component members have a minimum of individuality, brings it about that the same primary norm must be simple and generalized in its nature.

Schurtz has thus given us a psychological *milieu*, and we must now proceed to investigate what are the specific norms of development, the method by which these norms have been determined, the nature of their sequence, and how this sequence has been absolutely conditioned. The first two of these points become clearer if we attack the question of sequence first.

It is apparent from Schurtz's work that to him the necessity for an ordered sequence was self-evident. This acceptance of an ordered sequence as axiomatic was conditioned primarily by the fact that he implied at the very outset that the ordered sequence present in the evolution of biological phenomena was to be found in an essentially

<sup>1</sup> Wherever the phrase "instinct for association" is used, it is an attempt to render the German *Geselligkeitstrieb*.

comparable manner in the development of civilization. In the same way Schurtz's use of the terms "highest" and "lowest" and of "intermediate stages" is only inadequately explained when regarded as derived from the study of history. Neither can we assume that these terms were merely a reflection of the conclusion he had drawn from a comparison of the palpable differences between Europeans and "primitive" people. His whole treatment of "intermediate stages," and of the factors he calls to his aid in explaining them, — such as divergences due to variations from a type, vestiges, functional changes, — these are all strictly biological not merely in their terminology, but likewise in their general connotation.

The justification for equating the processes which have played a large part in historical and biological evolution seemed, indeed, apparent. In the cultural history of any people, we find elements splitting up and giving rise to innumerable variations. In this divergence we meet again and again with two phenomena, — first, that of the general decay of cultural elements, of their total disappearance in some cases and of their persistence as vestigial remains in others; and, secondly, that of the incessant change, of the re-adjustment and re-interpretation of cultural phenomena, so that elements often take upon themselves functions which they originally did not possess, while these original functions are either partially or totally obscured. Numerous other points, more specific in nature, could be adduced to demonstrate more fully the essential similarity of cultural and biological phenomena.

The comparability of the data of civilization and biology brought in its train, however, the natural corollary that the general course of their development was the same. Such an assumption fitted in admirably with the psychological presuppositions of Schurtz, and with the inferences he felt justified in drawing from the historical data. Neither Schurtz, nor, for that matter, any theoretician of his time, ever made any attempt to prove that the method of biological evolution was the same as that of the historical. It was commonly assumed to have been the same; but, quite apart from this acceptance of a fact that seemed to need no proof, the similarity in the evolution of biological and historical phenomena was by implication conditioned by his psychological assumptions. The number of norms are necessarily reduced to a minimum when inherent tendencies are acting on a "group mind," for it would be tacitly admitting a large range for personal individuality, to assume the existence of many norms; but if there are only a few norms, or, as Schurtz concludes, one norm, — that of the age-group, — variations can only have arisen as differentiations of this norm, due to influences either from within or from without.

We are consequently reduced to a condition exactly parallel to that which we find, according to the theory of evolution, in biology.



Variations are the result of a differentiation of some unit. It is the object, in the classification of biological data, to demonstrate, by means of a series of ascending forms, the evolution of the most highly differentiated from the least differentiated. In thus arranging the data, it followed that the least-differentiated forms contained the simple general manifestations of life, and that at the same time the most highly-differentiated forms likewise contained all these simple general manifestations, although they were here, as a rule, so changed as to be entirely obscured, if not unrecognizable.

In a manner almost exactly parallel to the above, Schurtz sought to classify the phenomena of social organization. The highest must contain within itself the simple and general phenomena of the lowest form. Having thus demonstrated to his satisfaction the existence and the necessity of an ordered sequence, he turned his attention to demonstrating that this sequence was psychologically as well as historically conditioned. His line of argument here can best be shown by analyzing the first few chapters of his book.

At the basis of all social organizations lie two elementary forces,—the “instinct for association” and the “sexual instinct.” The sexual instinct is primary, because it is obviously an essential condition of life. The instinct for association is secondary in so far as its expression in outward form is concerned. It is as old as the sexual instinct; but, since at the initial stage of human development the sexual instinct is so strong a force, the instinct of association had no observable influence on the actions of men.

The forms of social organization which the sexual instinct conditions are those based upon certain kinds of blood relationship. These forms are primary. To establish the priority of the forms thus imposed by blood relationship, we have but to remember that, as the relationship of individuals to one another preceded everything else, so the social forms based upon blood relationship must have preceded all other social forms. We are therefore to regard as the earliest stage of social organization that of groups bound together by blood relationship. But what has been the force differentiating these groups? Obviously not the same sexual instinct that has caused the formation of these primary groups. To explain the factors that have caused this differentiation we must call to our aid two phenomena, — first, that of sexual solidarity; and, secondly, that of the instinct for association.

Sexual solidarity has its roots in the nature of man and woman, and is possessed by them in equal intensity. The instinct for association is, however, a specifically masculine trait. It is found among women only in a minimal degree. An important corollary follows from this fact: If women societies are found anywhere, they are to be considered merely as imitations of men's societies. If women are

found as members in a society, this is to be regarded as secondary and purely adventitious. These, and some more specific points to be enumerated later, must be borne in mind continually, as Schurtz makes a far-reaching use of them.

The instinct for association, he goes on to say, expresses itself, however, between those of like interests; that is, between those who would most likely be of the same age. It is not likely, for instance, to occur between married and unmarried men. We have here two apparently organically determined classes. In the earliest stages of social development, however, when the norms of social expression conditioned by the sexual instinct were still of paramount importance, insistence was most naturally placed upon the most important stage of man's physiological development, — the age of puberty. The strong line of demarcation between the period preceding and following sexual maturity was so ever-present a fact to the mind of primitive man, that it found expression in the multitude of initiatory rites. In these initiatory rites we have another of the specific "symptoms" with which we shall have to deal afterward.

When the instinct for association developed more strongly, the differences due to age, plus the physiological factor, conditioned the natural formation of two classes, — one of men before puberty, and one of men after puberty. This natural twofold division was also strengthened by another factor; for until the age of puberty, boys were under the influence of women, and were therefore to be reckoned as one with them.

The three groups — men before puberty, unmarried men after puberty, and married men — are thus built upon the basis of age distinction and common interest. They are the norms of primitive social organization, and, as we have seen, their origin is due to inherited instincts. By implication Schurtz has here also assumed the existence of a definite sequence; for the division into pre- and post-puberty groups is a consequence of the sexual instinct, and is therefore primary. Differentiation into the groups of married and unmarried men thereupon followed; but the initiation, which is synchronous with the age of sexual maturity, has introduced another factor, that of promiscuous sexual intercourse; and the regulation that this has demanded is found outwardly expressed in the "men's house." The common interests that drew men together into groups have thus far been those conditioned largely by age. In the development of society, however, interests became more and more diversified, and resulted, first, in the disappearance of the age factor as the essential element for associations, and, secondly, in the necessity for more closely organized units with specific characteristics. To obtain this close organization, one of the essential elements was secrecy, and thus developed out of the "men's

house" those innumerable clubs and secret societies which we find so common to-day.

In such manner we have constructed an ascending evolutionary series. It must not be forgotten that in such a series the highest stage is but a differentiated lower stage. It must likewise be remembered that there is a tendency for intermediate stages to leave vestigial remains wherever they developed into higher stages. We may consequently expect to find traces of "age groups" and "men's houses" all over the world. In addition, we must remember that a number of "symptoms" — such as "the exclusion of women" from a society, the presence of "an initiation," of "degrees," and of "secrecy" — have always been associated with certain stages of growth. They may serve us for criteria of this growth and of the stages thereof, and they constitute proofs of historical identity. They will often appear unassociated with the definite stage assigned to them; but that is immaterial, for their almost universal presence is a sufficient guaranty of their significance. It is not necessary to inquire into their individual significance among definite societies, because a negative answer would prove nothing, as differences from the general scheme outlined can be interpreted most easily in terms of some functional change.

It must of course be remembered that the various points of view from which Schurtz approached his problem were so inextricably interwoven, that it is unwarranted to assume that every position he took was as distinctly analyzed as I have attempted to show.

From two points of view, a psychological and a biological one, Schurtz obtained similar conclusions. It is now only necessary, after we have seen how he established his psychological *milieu* and his sequence of norms, to investigate the manner in which he approached the ethnological data themselves.

Schurtz claims to have reached his interpretation from an inductive study of the available data. We have seen that there is good reason to suppose that he approached the data with certain preconceptions, the most important of which was the necessity of "ascending stages" in the evolution of society. He had to determine, before everything else, the initial stage of social evolution, and to look for it or for as close an approximation to it as might still be found to-day. However, as soon as we accept what Schurtz thought were the necessary consequences of the two tendencies, — of the instinct for association and of the sexual instinct, — obviously, then, that organization which conforms closest to the conditions there imposed would be the most primitive.

He thereupon found himself confronted with the relatively easy task of finding such an organization. He found it in Australia, and selected it as the starting-point of his series. In justice to Schurtz and other theoreticians, it should, however, be said that the Australian



cultures impressed many then, and continue to impress many now, as cultures that either had been stunted in their growth, or had developed only as far as the most primitive stages. From that point on, the construction of a series was a simple task.

Such, in brief, is the position of Schurtz.

He wished to convey the impression that his theory was based entirely upon an inductive study of the data; but we have seen that, by means of two powerful tendencies, he in reality based his interpretation upon a deductive study. He does, it is true, claim that the existence of these tendencies was established inductively; but even if we were to grant this, it is apparent that he subsequently disassociated the tendencies from the data, and used them as new entities from which to re-interpret the facts.

It has been pointed out before that Schurtz did not believe that the absence of any or all of the "symptoms" constituted an argument against his theory. In the same way, any evidences of convergent evolution, of the appearance of "symptoms" of higher stages associated with those of a lower stage, would not militate against his position. Such phenomena were to be regarded as purely adventitious. Dissemination of cultures, he held, was possible; but, although similarities due to such an agency might obscure the normal development, this normal development could hardly be fundamentally disarranged thereby.

The theory of Schurtz might be examined from two points of view. One might critically examine the validity of the assumptions *per se*, and the justifiability of his inferences; or one might temporarily lay aside the theory entirely, and examine the data individually. It is the latter method of approach that I shall here adopt.

With this purpose in view, I have selected for examination and interpretation the data furnished by the Ojibwa-Menominee Midewiwin, the Winnebago Medicine Dance, and the Omaha Shell and Pebble Societies. The investigation of specific data will, however, not have any general validity, unless it can be shown that their specific content is the result of certain very general psychological tendencies.

The common elements in the ceremonial complexes have led to the predication of their identity, and it will be best therefore to begin our study with an analysis of them.

III. THE SHOOTING RITUAL.—It might perhaps be expedient, before discussing the phenomena of "shooting" in general, to analyze what is supposed to be its precise nature among the various tribes possessing it in one form or another. Generally speaking, the essential idea lies in the simulation of being shot by a missile, and re-acting by

simulating muscular contractions until the individual falls prone upon the ground. The general theory of the Ojibwa-Menominee and of the Winnebago is, that death must thereupon normally result, but that certain conditions may change this fatal effect into one of temporary unconsciousness. Among the Omaha, the simulated death is interpreted as the dramatic representation of the death of certain persons known in the ceremony of the Shell Society as "children." Among the Santee Dakota, it seems to have had no very definite meaning.<sup>1</sup>

The Ojibwa,<sup>2</sup> Menominee,<sup>3</sup> Winnebago, and Dakota are at one in interpreting the effects of the shooting as the result of the magical powers inherent in the missile used. Efficiency in shooting, however, depends not merely upon the missile, but also upon the shaman using it. According to the esoteric interpretation of the Winnebago, the specific results could only be obtained by being a member of the Medicine Dance. There are indications that this specific efficacy was associated with the general magical power of shamans, — a power that had been obtained through personal visions, not in any way connected with this society. For the Ojibwa-Menominee, this latter seems to have been by far the more important source for efficacy. For example, the otter-skin bag could be used with the same effect quite apart from the performances of the Midewiwin. In the Omaha ceremonies it is not quite clear exactly what renders the shooting efficacious, and whether the result is inherent in the magical power of the missile.

In all the ritualistic complexes there are variations both as to the manner in which the shooting is done, and as to the portion of the body aimed at. Excluding the Omaha societies, these variations in all cases depend upon the status of membership. The Ojibwa-Menominee shooting is in nature and in interpretation quite similar to that of the Winnebago; while the Omaha presents a number of variations from the type.

In the Ojibwa-Menominee ceremonies the shooting ritual is always associated with the admission of a new member. This includes, of course, also the initiation of individuals into higher degrees, wherever such exist. The shooting is done principally by the newly initiated individual, because he is supposed to be trying his powers. There occurs, besides this, a general shooting, in which all members indulge, and which is supposed to increase their shooting powers. The strengthening of their power is supposed to resist the effects of the shot. Among the Omaha this general shooting is unassociated with initiation, while among the Winnebago it is found associated both with initiation and with the basic ceremony. It is therefore of considerable

<sup>1</sup> S. R. Riggs, *Dakota Grammar and Texts*.

<sup>2</sup> Hoffman, in *Annual Report of Bureau of American Ethnology*, vol. vii.

<sup>3</sup> *Ibid.*, vol. xiv.

importance to understand what relation this general shooting ritual bears to the specific shooting associated with initiation. Shooting is either an element primarily associated with initiation, and afterwards separated, or it is some general element that has become associated with any of a large number of other cultural elements. In order to determine this, we have next to examine with what elements shooting becomes associated.

Among the Kwakiutl<sup>1</sup> there is a dance in which an individual (mā'maq'a) throws disease into the people. This disease is represented by some object, either a stick or a harpoon-head. The shooting has precisely the same effect as in the Medicine Dance. No association of shooting of any kind occurs with initiation into a society.

The Kwakiutl example brings up the real question involved in the shooting. To what extent is the shooting ritual of the Medicine Dance of the Winnebago merely one of the forms of disease-throwing which is so common a practice of sympathetic magic? The Central Algonkin Midewiwin are really loose associations of men and women, whose powers are obtained more from individual revelations obtained outside of the Midewiwin than from the benefits of membership in that society. Shamanistic practices appear to form an integral part of this society. But apart from this, the shooting of disease, or of any malignant power, at an enemy, is an extremely common feature among the Central Algonkin as it is among all other American shamans. The question that presents itself is, whether the shooting, as found in the Ojibwa-Menominee and Winnebago Medicine Societies, is not one aspect of this same general shamanistic practice.

To judge from the speeches and the songs of these societies, the main religious function is to obtain the power to resist the influence of the shot. The muscular contortions and the various movements the individual shot at goes through, are intended to be symbolical of this resistance. What the members expect to obtain are powers sufficiently strong to resist any malignant influences that they might meet in the general course of a lifetime; that is, we are dealing with a very general manifestation of shamanism, and we ought therefore not to be surprised to find it wherever shamanism occurs, either entirely unassociated, or associated with a large number of different elements. We find it unassociated in a large number of places scattered over North America. Among the Kwakiutl it is associated with a certain dance; among the Central Algonkin and Winnebago, with initiation. If it can now be shown that among the Omaha, and among the Winnebago also, we find it again in a different association, then the association of shooting with an initiation ritual will have to be regarded as one

<sup>1</sup> Boas, *The Social Organization and the Secret Societies of the Kwakiutl Indians* (*Annual Report of the U. S. National Museum for 1895*, p. 485).



of a number of complexes into which shooting has entered. Whether, in a specific case, shooting, or the initiation-shooting complex, is historically related to a similar ritual among other tribes, is a question that only direct historical evidence or a strong historical probability can determine. The presence of shooting in a number of different ceremonies, however, will not in itself demonstrate any relationship between these ceremonies.

We will now examine the nature of the complex with which shooting is associated in the night division of the general ceremony of the Winnebago Medicine Dance and in the Omaha Pebble and Shell Society.

A large number of the societies among the Winnebago and Omaha are based on the common possession of revelations from the same animal. We may have a society "of those who have had communication with the Thunders," or with the Nights, or with the Grizzly Bear, or what not. The bond of such a society is generally expressed outwardly, by the possession of some "gift" which is intimately connected with the animal, be it a head-dress, a tail, facial decorations, or the right to the use of a certain drum, etc. The only society among the Winnebago where no revelation is required for admission is the Medicine Dance. There are, however, a number of elements which connect the Medicine Dance with the other type of society so common among the Winnebago. For instance, there is an outward mark of membership; namely, the otter-skin and the "migis."<sup>1</sup> On the warpath the Winnebago wraps the otter-skin around his shoulder to signify that, as a member of the Medicine Dance, he is protected from the attacks of his enemies. In the shooting ritual of the night division of the general ceremony of the Medicine Dance, and in the Medicine Feast, there are a number of features similar to those of the Winnebago Buffalo, Grizzly Bear, Night, etc., Societies. From the point of view of organization, the only difference would seem to be, that, instead of a common bond lying in a supernatural communication, it lies here in the mutual shooting. If we wished to describe the Medicine Dance in terms of Winnebago society norms, we might call it a "society of those who shoot one another." The shooting forms an integral part of the ritualistic complex, much in the same way as do the set songs and the set speeches. In the basic ritual of the day ceremony, the shooting occurs in two combinations, — on the one hand, as an initiation-shooting-complex, set off more or less from the general ceremony; and, on the other hand, in a complex that is a repetition of one which occurs at night, and which forms unquestionably the basic portion of the

<sup>1</sup> Migis is the Ojibwa term for the shell used in the Midewiwin. It is employed here as a convenient term to designate the objects used by the Winnebago and Omaha in shooting.

entire Medicine Dance. We will return to a discussion of this subsequently.

Shooting in the Omaha Pebble and Shell Societies is associated precisely in the same manner as in the basic ritual of the Medicine Dance. In the Pebble Society we have, as a matter of fact, exactly the condition which we assumed might perhaps be the correct interpretation of the Medicine Dance. The society is named "Those who shoot the Pebble." In the Shell Society the bond of union is similarly the shooting, the society being called "Those who shoot with a Shell."

It therefore seems quite probable, taking into account the fact that three Siouan (one Winnebago and two Omaha) societies present a shooting feature in their basic rituals, that this ritualistic complex is a general characteristic of this area. To sum up, a shooting ritual has entered into a complex quite different from that existing among the Kwakiutl, Central Algonkin Midewiwin, and in one part of the day ceremony of the Winnebago Medicine Dance. We must therefore conclude that the association of shooting with initiation is merely one of many possible associations, and that the shooting found in the basic complex must be regarded as historically different from the shooting found in the initiation complex.

Returning to the question of shooting as associated with an initiation ritual, it must be granted that it is somewhat improbable that this particular association should have arisen independently among two tribes living in closely contiguous geographical areas. We may therefore assume that the Winnebago either borrowed from the Central Algonkin, or *vice versa*. All indications point to the former as having been the case.

The shooting, then, as found in the societies discussed, is merely one phase of sympathetic magic. A cultural element common to a very large area has become associated with a special significance and with special ceremonies. For the cultural areas discussed, this association seems to have developed into two types of complexes, — the shooting-initiation complex of the Central Algonkin, and the basic complex of the Omaha and Winnebago.

IV. THE INITIATION RITUAL.— The elements common to the Central Algonkin Midewiwin and to the Winnebago Medicine Dance consist of two parts, — an initiation and a shooting. Of these, the shooting was shown to have been a more or less free element, capable among other tribes of entering into an indefinite number of associations; that, indeed, in the Medicine Dance itself, it had become associated with two different ritualistic complexes. We have already examined the shooting ritual; and we will therefore proceed to examine the initiation

ritual, in order to understand its precise significance and its position in the general ceremony and in the complete ceremonial complex of the Medicine Dance.

1. *Ojibwa-Menominee*.—The simplicity of the organization of the Ojibwa-Menominee Midewiwin impresses one at a glance. Only a small number of individuals take active part. It is similarly impossible to discern any elaborate ritual. A few ritualistic myths are told, some songs sung, speeches delivered, and then preparations are made for the shooting of the novice. The ceremony practically ends as soon as the shooting terminates. In this semi-public performance there is practically only one ritualistic complex, that of the shooting-initiation. The only purpose of this complex seems likewise to be the initiation of an individual into the Midewiwin.

This initiation ritual, we know, is only the terminal element in a long course of instruction which the novice must go through. It is during this instruction that the specific teachings and practices of the Midewiwin are elucidated, and it is then that the symbolism used in the bark records is explained.

These teachings and practices, apart from some ethical teachings of the most general nature, vary with each mide. In each case the novice is taught the mide's individual songs, his particular tricks and practices, his specific herbs, and the uses to which he puts them. The bond connecting the teaching of the mides is of the loosest nature.

When the instruction is over (and it is over as soon as the novice has exhausted the wealth he expects to spend in each particular case), the novice is ready for initiation. But into what is he really being initiated? It would seem purely into the powers purchased from a certain mide. If this particular mide did not chance to be a member of the Midewiwin, the same or an extremely similar method of transference of personal powers would be gone through. In other words, the novice is being initiated into the status of a mide. If one may speak of any formal initiation here, it consists in giving to the new mide some object which is generally regarded as a symbol of the preceptor's power. It may be a medicine-pouch, or herbs, or anything, in fact. But is this not precisely what takes place at the initiation into the Midewiwin? There, a person is presented with the "migis" and otter-skin bag, which is symbolical of the powers of a certain type of shaman, the mide.

The Midewiwin, from this point of view, is hardly a society at all. It does, nevertheless, possess some of the essential characteristics of a society: a number of individuals form a rather definite unit, owing to their possessing in common a number of ritualistic myths, a symbol and common status, in the eyes of outsiders.

As a society, the Midewiwin presents no such unit as does the



definite organization of the Winnebago Medicine Dance or the Omaha Shell and Pebble Societies. The bond of unity in the Midewiwin lies in the fact that all members are *mide*. An individual is a *mide*, however, not by reason of membership in the Midewiwin. The powers that make him a *mide* have nothing to do with the Midewiwin at all. They are purely personal. The Midewiwin is primarily, then, an association of *mide*; not of individuals who have become *mide* because they belong to that society. It is because of this fact that the individuality of the members is so potent a factor, and it is because of this fact that no strong ceremonial unit exists. It is for the same reason that initiation into the society presents, in all its essentials, the picture of a normal transference of individual *mide* power.

Historically I do not doubt that it really is such a transference. As the idea of the Midewiwin as a ceremonial unit developed more definitely, the individual transference of the individual *mide* power may have become associated with initiation into the Midewiwin itself. It is perfectly natural, when all the *mide* became members of the Midewiwin, that the transference of power should not have been thought of apart from the society to which the *mide* belonged. It thus followed that obtaining knowledge from a *mide* would be synonymous with joining the Midewiwin.

As the Midewiwin grew in popularity, and as all the *mide* and a majority of the other members of the tribe joined it, there came to be associated with it certain specific benefits, that had in themselves nothing at all to do with the *mide*, but which were generally characteristic of Central Algonkin culture. The association of these specific benefits played necessarily an important part in the history of the society, because it meant that an individual, in joining the society, obtained much more than certain *mide* powers. He obtained, in fact, all the *mide* powers, plus those specific benefits which membership in the Midewiwin now brought with it. Through the transference of the objects symbolical of the *mide*'s power,—"the *migis*" and the otter-skin bag,—shooting now initiated him not only into the status of a *mide*, but also into that of a member of a society with an esoteric ritual. The shooting itself no longer bore the impress of a general shamanistic practice, but stood as a symbol of initiation into a society. At the transference of individual shamanistic power, shooting did not occur. It must consequently have become associated with initiation when the loose union of the *mide* developed into a more or less definite society.

Summing up briefly, we may be justified in saying that the initiation ritual of the Ojibwa-Menominee Midewiwin is a transference of individual power as found among the individual *mide*, modified by the addition of another element, the shooting-incident. The initiation

can in no way be regarded as necessarily associated with shooting, but this association will have to be regarded as simply a characteristic of the Central Algonkin Midewiwin. In other words, just as "shooting" may enter into an indefinite number of associations, conditioned by the cultural individuality of an area, so initiation may similarly enter into an indefinite number of combinations.

2. *Shell Society*.—In the Shell Society of the Omaha there is no specific initiation ceremony. According to the origin legend, an animal appears to a family consisting of father, mother, and four children, and helps them to obtain food. They, in order to show their gratitude, offer him their children. The children are subsequently shot and killed. As they lie on the shore of a lake, four tremendous waves sweep them away. They afterwards emerge from the midst of the lake, and assure their parents that, although they are dead, they are quite content, and they would advise them to put off their mourning, return to their own tribe, and form a society. They could obtain new members by selling to other people the powers they had obtained. The shooting that occurs in the ceremony proper, and which is interpreted by the Omaha as a dramatic representation of the shooting of the four children, has nothing to do with initiation into the society. Initiation consists entirely in the transference of certain knowledge and symbols by one of the owners of the society to any individual who is considered eligible, and who has paid the requisite price.

As a matter of fact, only members are shot. The shooting, whatever may have been its original significance, is here but one element in an intricate ritualistic complex similar to the basic ritual of the Winnebago Medicine Dance. Its purpose seems to be exclusively that of "strengthening" the powers of the members.

Anything approaching the dramatic initiation into the Midewiwin does not exist. Admission into the society is in no way connected with the shooting ritual, although the shooting ritual is actually found in the society.

3. *Pebble Society*.—The nature of initiation into the Pebble Society is not definitely known. As membership, however, depends upon supernatural communications from the same animal, it probably is the same as that found among other Omaha societies of the same kind. Initiation would thus consist in the obtaining of the supernatural communication itself. Every person who has had a supernatural communication with a spirit—in this particular case, the water spirit—is eligible for membership into the society. Shooting is found, but it is in no way connected with admission or initiation into the society. It has, it would seem, practically the same significance as in the Shell Society.

4. *Medicine Dance*. — In the Winnebago Medicine Dance, membership does not depend upon supernatural communication of any kind, but must be purchased from the leader of one of the five bands. A long preparation is necessary, lasting in olden times as long as four years. The individual is then initiated into certain of the teachings of the society. It makes no difference into which of the five bands he is initiated. The knowledge he obtains will, to all intents and purposes, be the same, excluding certain songs. This does not mean, of course, that there may not be information belonging to the member as an individual, which is taught to the novice; but it is understood that any powers belonging specifically to an individual, and which the novice wishes to purchase, have primarily no connection with the society. As every leader is likely to be a prominent shaman as well as a member of the Medicine Dance, it would be quite impossible to draw a hard and fast line between what belongs specifically to him as a shaman, and what belongs to him as a member of the Medicine Dance. However, it is generally understood that a leader is initiating an individual into those powers that are the special property of the society.

As among the Ojibwa-Menominee, initiation is accompanied by a formal transfer of a "shell" and of an otter-skin bag. Externally the general ceremony of the Medicine Dance might consequently be regarded as similar to the semi-public ceremony of the Midewiwin. There are two features, however, which stand out prominently in the general ceremony of the former, which must be explained before we can accept this external similarity as real. They are, first, the peculiar position of the initiation ritual of the general ceremony; and, secondly, the presence of another ritual, the basic ritual, and the importance it assumes.

Precisely the same ritual that we found among the Ojibwa-Menominee — the initiation-shooting complex; that is, initiation associated with shooting, the transference of the otter-skin bag and of a shell, plus a number of incidental elements — occurs in the general ceremony. This complex intervenes between the performance of the basic ritual by the North and West Bands. There is absolutely nothing in the basic ritual preceding or following the initiation that could possibly be interpreted as a preparation for the latter. As it is found there, the initiation seems quite out of place, and conveys forcibly the impression of being intrusive. The general ceremony is by no means terminated when initiation is over; but the West Band continues with its performance of the basic ritual as though there had been no interruption, even though the interval between North's and West's performance of the basic ritual generally lasts a number of hours. The initiation ritual is, on the whole, treated as an incidental feature. It can certainly



not be the main or most important ritual of the general ceremony. As a matter of fact, it occurs only in the day ritual of that ceremony. In the night ritual it is absent. A ritual of which shooting is one of the essential features occurs in the latter, but, as we shall see later, this has nothing to do with the initiation.

That the shell and the shooting are unquestionably considered necessary and essential for initiation, is borne out conclusively by the numerous references in the speeches. We must therefore not permit the position of the initiation ritual in the general ceremony to interfere with its interpretation as a real initiation into the society. However, this position may have been due to secondary causes. It is quite impossible to determine them definitely now; but it is possible, by studying the significance and nature of the basic ritual, to explain to a very large extent the reason for the position of the initiation ritual.

The basic ritual is a definite ceremonial complex, which constitutes the most conspicuous unit of the Medicine Dance. Both in the night and the day ritual of the general ceremony, each individual band repeats it, and in both cases the ceremony terminates as soon as the last band has finished it. A number of other rituals separate the various performances of the basic ritual, and even intervene between the separate constituent elements of the ritual itself. In each case, nevertheless, the basic ritual is continued as soon as the disturbing ritual has been removed. It is for these reasons that it seems to me unquestionable that we are dealing here with the essential ritualistic unit of the general ceremony. What strengthens this impression is the fact that a ritualistic complex similar in its general nature, although not in the component elements of which it is made up, is found in almost all the other societies of the Winnebago. In the Buffalo, Grizzly Bear, Ghost, and Night Societies, there is a basic ritual of essentially the same functions and significance. In all these societies, likewise, objects of specific value to the members are passed from one individual to another; and this "passing" is accompanied by songs, speeches, and ritualistic details. Although the complex differs for each society, it nevertheless presents a definite ritualistic unit, which must be repeated by each person, or each band belonging to the society, as the case may be.

To judge from the general tenor of the speeches, the purpose of the ritual in every one of these societies is the "strengthening" of powers obtained in a vision. Now, the tenor of the speeches in the basic ritual of the Medicine Dance is precisely of the same nature; and as we have there, in addition, the characteristic passing of the "blessing,"—that is, the passing of the drum, the gourds, and the associate actions, speeches, songs, and dances; in other words, the means of assuring the continuance and the strengthening of the specific powers,

—there can be little doubt that the basic ritual is essentially the same for all these societies.

Of course, the demonstration that the basic ritual is at present the main and most important ritual in the Medicine Dance, does not prove that it is historically primary. There are, however, a number of facts that speak in favor of this assumption. In the first place, it is undoubtedly the characteristic ceremonial complex of all Winnebago societies, and likewise of a large number of societies among other Siouan tribes; and, secondly, it is associated with an organization that is typical of other Winnebago societies. It differs from these primarily in the fact that membership is purchased, and not obtained through supernatural communication from some animal. Even the absence of the customary manner of admission might perhaps be hypothetically accounted for, for we have an interesting instance of the disappearance of the "vision" qualification in the Night Dance. The Night Dance, now known as the Sore-Eye Dance, previously required for admission a vision from the night spirits. This qualification has now disappeared, and its place has been taken by purchase, pure and simple, as in the case of the Medicine Dance. Now, it is possible that the same development may have taken place for the Medicine Dance. In the absence of any such positive evidence, however, as has been adduced for the Night Dance, this assumption can only be regarded as a possible explanation.

If the basic ritual is to be regarded as the principal and characteristic feature of the Medicine Dance and as historically primary, then the intrusive character of the initiation ritual may be explained by regarding it as secondarily associated. We are of course in no position to say in what way this association occurred, and we are therefore not in a position to tell whether the initiation ritual was associated from the very beginning in such a way as to perform the functions of a normal initiation into a society, or whether it was at first a purely adventitious addition with no special significance.

If it was regarded from the very beginning as an initiation, there seems no reason why it should have been given the position in the general ceremony that it now possesses. It consequently seems better to regard its position as older than the references made in the speeches to its functions as an initiation into this specific Winnebago society.

There can be little doubt that the initiation-complex of the Medicine Dance was borrowed from the Central Algonkin Midewiwin. We may consequently conclude that, notwithstanding the present interpretation of the initiation as an initiation into the Medicine Dance, it is historically really an initiation ritual of one ceremony that has become secondarily associated with another. In support of this, it can be pointed out that no initiation bearing the slightest resemblance

to this one, occurs in any other of the numerous Winnebago societies, and that the Medicine Dance really possesses two initiations, — the one being the purchase of membership; and the other, that mentioned above. It might also be added that non-members never speak of the shooting as an initiation. To them the shooting always appears as a shamanistic practice associated with the "strengthening" of power. The esoteric interpretation, however, regards this "secondary" initiation as primary.

Summing up briefly the results of the analysis of the three initiations discussed, we must emphasize again the fact that we are dealing with initiations essentially different in nature. In the Ojibwa-Menominee it is evidently a formal transfer of shamanistic powers from one individual to another, which has subsequently become synonymous with admission into the social status of a *mide* and then with admission into a society. In the Shell Society the transfer of powers is analogous to the purchase of specific powers by one individual from another; and as these have become associated with a society, the individual buying them purchased at the same time admission into the society. In the Pebble Society, initiation is synonymous with the acquisition of power through supernatural communication from some animal. There is no transfer at all, except in so far as the spirit animal transfers something to the person fasting. Initiation is connected simply with the individual. No initiation into the society exists. In the Winnebago Medicine Dance, whatever may have been the primary method of initiation, we have to-day a definite initiation like that found in the Midewiwin. This, however, has been borrowed from another ceremony, and secondarily associated. Even now it is not in its proper organic position in the general ceremony, despite the fact that an esoteric re-interpretation has transformed it into a specific initiation into the Medicine Dance.

Initiation is thus seen to be both a concept and a ritualistic complex, varying considerably in different tribes. As a ritualistic complex, it has entered freely into innumerable associations, which can only be determined by a study of each specific ceremony. The same holds true with regard to the concept of initiation. It is also apparent that the concept has a marked influence in determining the nature of the ritualistic complex connected with it, and *vice versa*. In both cases, then, we have to examine not merely the nature of these two phenomena in a given area, but likewise whether they represent historically primary concepts and complexes, before we can make any attempt to investigate what are the concepts that underlie all initiations.

V. THE GENERAL CEREMONY. — In the foregoing remarks we have dealt with the nature and significance of those specific rituals that go



to make the larger complex we have called the "general ceremony." We will now proceed to examine the nature and significance of this general ceremony itself.

1. *Ojibwa-Menominee*.—The general ceremony of the Ojibwa-Menominee Midewiwin is to all intents and purposes the initiation ritual itself. There is really no other ritualistic complex with which it is associated; nor is there any feature which interrupts in any way the dramatic progress of events from the beginning, to the actual initiation of the new member. In reality this general ceremony must be looked upon solely as the completion of a long course of preparatory instruction. Nothing, indeed, accentuates the minor part which the actual "society" aspect of the Midewiwin plays than this slight development of the general ceremony. The long course of preparatory instruction, in which the shaman, as an individual, plays the major part, seems practically to be the main feature.

2. *Shell Society*.—In the Shell Society the general ceremony consists of a large number of ritualistic complexes. The basic ritual runs like a red line through the whole, and with this are associated the following rituals: the passing of the invitation-sticks, the opening of the pack by the keepers, the circling of the fire "by the four children," the filling of the wooden bowl with water, and finally the shooting. Both the secret and the public ceremonies consist almost exclusively of the shooting, and of the "passing" of the drum and the ritualistic details associated with it. The meeting terminates as soon as the last of the five ceremonial bands has finished this basic ritual.

3. *Pebble Society*.—In the Pebble Society the characteristic passing of the drum likewise occurs, and with it occur the details connected with it, as well as the preparation for shooting and the actual shooting. The number of ritualistic complexes is much smaller than in the Shell Society. However, this may be due to the meagreness of our information. As contrasted with the marked unity of action displayed in the Shell Society, we find here a marked tendency for individual development, that is perhaps to be expected, considering that the bond of union (namely, the powers obtained through common visions) is a rather vague one from the point of view of organization.

4. *Medicine Dance*.—In the Medicine Dance the general ceremony includes, in addition to the basic and initiation rituals, a secret ceremony that takes place outside of the lodge itself. As in the Shell and Pebble Societies, there are here also two sessions, but both seem to be secret.

The significance of the general ceremony mentioned is the performance of a ritual for a variety of purposes, the principal of which are, first, purely the perpetuation of the ritual; and, secondly, the "strengthening" and renewal of certain special powers. These two

seem to be pre-eminently the functions of those Omaha and Winnebago societies that are based upon common visions. In the former the element of initiation plays no part at all. The meetings of the society take place at almost any convenient time of the year. For the Winnebago the element of initiation is more pronounced. The meetings are called for two reasons,—either for the purpose of initiating a member, or for the purpose of acquiring additional powers.

In each case the general complexes are different, and in each case they depend upon associations that are both historically and psychologically determined by the specific cultural characteristics of the area in question.

VI. THE COMPLETE CEREMONIAL COMPLEXES. — The general ceremony is only one element in an extremely elaborate complex. Its position in this complex has been touched upon before. We have now, however, to examine this complex itself, and to see what are the ritualistic elements that form it. And in this final complex we have again to see whether there is a tendency for certain elements to be associated in a definite manner; and, if this proves to be the case, how this definite association is to be interpreted.

1. *Ojibwa*. — The Ojibwa Midewiwin consists of a long course of preparation, and a formal public initiation into a society containing four degrees. We have seen that the preparation is entirely shamanistic in character, and that the general public ceremony is to all intents and purposes as much an initiation into the status of a *mide* as it is into a society. This interpretation is again strengthened by the marked association of the general ceremony with shamanistic tricks. Among the Cree it appears that this function of the Midewiwin is of prime importance.<sup>1</sup> In the "degrees" we have another confirmation of its shamanistic character. The four degrees are merely the four instalments in which an old shaman sells his knowledge and power. The number 4 has no especial significance, except in so far as it is the sacred number of the tribe. Miss Densmore<sup>2</sup> found eight degrees among another division of the Ojibwa; and the number will doubtless be found to vary from division to division. The requirements for admission into the second, third, and fourth degrees, are greater payments, and greater evidences of religious fitness. The possessors of the various degrees do not form distinct classes. Those of the first degree alone, possess one degree only. There is no passing from one to another degree, but simply an addition of degrees, so that an individual with the fourth degree possesses all the other degrees; in other words,

<sup>1</sup> Alanson Skinner (MS.).

<sup>2</sup> Frances Densmore, "Chippewa Music" (*Bureau of American Ethnology, Bulletin* 45). Washington, Government, 1910.

degrees are merely marks of increased power. It is for this reason that an initiation practically the same as that for the first degree is necessary for the other degrees. The fact that a new initiation into the society is necessary for each degree, and that the distinctions represented by the degrees are merely transferences of increased shamanistic powers, differing accordingly as they have been obtained from one or another shaman, emphasizes strongly the specific shamanistic nature of the Midewiwin.

As we have said before, the Midewiwin is a society, not so much because it is an association of *mide*, but because there have come to be associated with it certain functions of a religious and social nature, setting it off as a unit. The fact that the members are *mide* will, of course, have an enormous influence on some of the functions that the society is supposed to possess.

The powers of the individual *mide* are those connected with the healing of wounds, the curing of disease, the ability to transform one's self into any animal or object at will, the performance of seemingly impossible tricks, and lastly the practice of evil magic. In the teachings of the individual *mide* in his rôle as a member of the Midewiwin, all these elements are present; but there are, in addition, two other powers which are specifically Midewiwin functions,—namely, the power to prolong life, and the power to assure a successful passage to the future world. The power of prolonging life is not supposed to be an effect of the shooting. The belief is, that membership in the society, and the proper observance of the ritual and precepts, will enable an individual to surmount successfully the crises of life and the evil designs of his enemies. Just as the proper observance of ritual and precepts prolongs life, so it will likewise insure the safe passage of a soul from this to a future world. According to William Jones, "it was believed that the soul followed a path to go to the spirit world, and that the path was beset with dangers to oppose the passage of the soul; but that it was possible to overcome the obstacles by the use of the formulas which could be learned only in the Midewiwin."<sup>1</sup>

To assert dogmatically that these two powers do not come within the scope of the individual *mide*, may perhaps be unwarranted; but at present the evidence among the Ojibwa is certainly negative. However, the Midewiwin is considered to be intimately associated with these specific functions. They are not associated with the specific powers of the *mide*. In reality, they are the general religio-magical possessions of the tribe, that have been secondarily associated with the Midewiwin.

2. *Menominee*. — Practically all that has been said of the Ojibwa applies in equal degree to the Menominee Midewiwin. But two impor-

<sup>1</sup> *Annual Archaeological Report, 1905* (Report of Minister of Education, Ontario), p. 140.



tant differences are noticeable, — first, a member is always succeeded by a near relative; and, secondly, not only is the Midewiwin connected with the function of insuring the safe passage to the future world, but the ceremony itself begins at the grave of the deceased member as soon as the mortuary rites are over. They may even be regarded as a continuation of the same.

3. *Shell Society*. — In the Shell Society the organization, in contradistinction to the Ojibwa-Menominee Midewiwin, is not based on individuals as such, but on definite ceremonial group units. There are five to-day, but there seem to have been more formerly.

We find a fourfold designation for the lodges. They are known to-day as those of the eldest son or sun, second son or stars, daughter or moon, and youngest son or earth. Sometimes, however, these same are known in order as Black-Bear, Elk, Buffalo, and Deer Lodge. The first "old man's lodge" (*uju*) is also known as that of the Eagle.

The general ceremony has been described before, and we will therefore proceed to discuss what appears to be the purpose of the society, what powers its members possessed, and with what functions it was associated.

The definite purpose of the society seems to be the performance of a certain ritual. That in addition there is likewise the desire to increase or at least strengthen the powers received at purchase, is extremely probable, but this cannot be definitely stated. What can be definitely stated, however, is the fact that an absolutely essential condition for efficacy of the powers obtained is the performance of the ritual; and in this it is radically distinct from the Midewiwin, for there the powers obtained from the shaman have no relation to the ritual. The efficacy then, of the powers, remains always what it was when taught to the new member.

In discussing what the powers of the members are, it is again essential to distinguish what they possess by virtue of membership, and what they possess as individuals. We should most naturally expect that certain conceptions, certain cultural possessions, belong to a large body of Omaha. If, then, we find them in a certain society, it is most natural to assume that they have not been obtained by reason of membership therein, but that this society will reflect general Omaha ideas. This or that society may emphasize certain ideas, and may develop them along certain lines, but it certainly does not originate them. They have no relation of cause and effect to any particular society. This has sometimes been assumed to be the case, and such a view comes out clearly in Miss Fletcher's<sup>1</sup> statement that all secret societies among the Omaha dealt more or less with magic as well as with healing by means of herbs and roots. It is palpably not because

<sup>1</sup> *Annual Report of the Bureau of American Ethnology* (1905-06), vol. xxvii.

they are secret societies that their members have developed any such tendencies, but because, as secret societies, they reflected Omaha customs and modes of thought. For the same reason Miss Fletcher's conclusion, that because in both the Shell and Pebble Societies shamanistic tricks are performed, they may possibly be historically connected, is unwarranted. The observance of shamanistic tricks is so general a phenomenon, that all that can be said, when two societies are found emphasizing them, is that two societies emphasized or developed one or many Omaha customs. There is no need of assuming any historical connection unless this has been shown to be the case.

Let us now return to what is distinctive in the powers of a member of the Shell Society.

The name of the society is "Those-who-have-the-Shell." It is the possession of the shell that separates them from other societies. In the ideas clustering around the powers of this object we are most likely to find one of the important specific advantages of membership. As far as can be gathered from Miss Fletcher's account, the shell is connected with certain magical qualities. It is difficult to say what specific magical qualities are meant. However, to judge from the nature of the general ceremony and the songs, we are really dealing with magic in its most general sense, but connected in this case with a specific object, a shell; that is, we might imagine hypothetically that the society originated in connection with the vision of an individual, in which the magical power was associated with a shell. The same power might, in the case of another individual, be associated with a drum, a flute, a gourd, a stone, or what not. Apart from difference in ritualistic detail, and in the nature of some of the elements that go to make up the general ritualistic complex, it is this association of magical powers with one object in one case, and with another in another case, that constitutes the difference between the various Omaha societies.

To illustrate how general is the magical power of the shell in the Shell Society, and how essential is the specific object possessing the magic, we will give the following instances. In the origin myth, shooting is supposed to kill the "children;" in the general ceremony it probably serves to strengthen powers already acquired; in the ceremony for punishing offenders, of which we shall speak later, it is merely an example of sympathetic magic.

Together with the magic specifically associated with the shell, the members exercised individual magic; as, for example, killing a horse because its owner had offended him, or killing another member by magically having a snake hidden near the place where the other was accustomed to work. These instances of the exercise of magic must not, however, be considered as specific of the society.

In addition to the association of the Shell Society with magic in its more general aspect, and also in its application to some specific object, we find it associated with general shamanistic practices, with conceptions relating to life after death, and with a magical ceremony for punishing offenders. The shamanistic practices have been dwelt on before. All that can be said about the connection of the society with ceremonies performed upon the death of a member is, that the deceased is carried to a tent in which the regular ceremonial is gone through.<sup>1</sup> Whether this ceremony has any definite connection with ideas relating to the journey of the soul to the future world, is not known.

By far the most interesting ceremony associated with the Shell Society is that for punishing offenders.<sup>2</sup> The main purpose seems to be the punishment of an individual "in order to keep the people in order and check crime, such as molesting wives or daughters and destroying property and so causing mischief in the tribe." This was effected through a sacred figure supposed to represent the society. . . . "The arms contained poisons for punishment, and the leg the magic shells which made it possible to administer this punishment. . . . When a man committed an offence that seemed to demand punishment, the society met at night, and if it had determined to punish the man, then this figure was brought out."<sup>3</sup> Now, it must be borne in mind that there is here no suggestion of any legal procedure, but merely, as we shall see, an application of the magical powers of the society to a very specific social purpose. Punishment consisted in causing the offender to become sick through the application of poison to a figure supposed to symbolize him, which is drawn on the earth. This figure was subsequently shot at. When the ceremony was over, the leaders waited until they had been informed that the offender had become sick, when they assembled in a tent and sang until the man died.

In this ceremony we have again a shamanistic practice which was probably exercised by many members of the tribe, associated in one of the societies with a definite and specific function. But this specific function, plus the other traits that have been enumerated as characteristic of the society, go to make up a complex that is looked upon as a definite unit.

4. *Pebble Society*. — The remarks made on the purpose of the Shell Society are, generally speaking, applicable to the Pebble Society. Instead of being attached to a shell, the magical powers are here attached to a translucent pebble. The possibility for a greater variability in the nature of the powers obtained was given by the fact that all

<sup>1</sup> *Annual Report of the Bureau of American Ethnology* (1905-06), vol. xxvii.

<sup>2</sup> In the Cheyenne Medicine Arrow Society a similar association occurs.

<sup>3</sup> Miss Fletcher, in *Annual Report of the Bureau of Ethnology*, vol. xxvii.



those who had had a vision of water, or its representative, the pebble or the water-spirit, could become members. The water-spirit was always associated with the granting of knowledge relating to medicinal herbs and the power of healing sickness generally; and we find in the society, consequently, a large preponderance of individuals with such powers. The association between these powers and some definite object, in this case the pebble, is not as intimate as that found to exist between corresponding powers and a similar object in the Shell Society; in other words, the shaman, as an individual, is more prominent.

The most important association of the society is that connected with the curing of disease. It would be erroneous to consider this function as a secondary association, as it is conditioned by the fact that the visions from the water-spirit would necessarily be connected with "the powers" relating to medicinal herbs and their healing virtues.

5. *Medicine Dance*.—The Medicine Dance, looked upon in its entirety, is composed of a long course of preparation (now discontinued), the Four Nights' Preparation, the sweat-bath ceremony, the night and the day divisions of the general ceremony, and the secret brush ceremony. These ceremonies have all become amalgamated into a more or less firm unit, whose individual characteristics we have touched upon before.

The society is known in Winnebago as *Mañka''ni*, the word *mañka''*, meaning "medicine" in its medicinal aspect, as opposed to *wasê'*, meaning "medicine" in its magical aspect. As far as can be seen from a detailed study of the rituals, no prominence seems, however, to be given to the therapeutic or herbalist aspect. There are, it is true, medicines for general therapeutic practice and for hunting, fishing, love, and especially for "bad" purposes. But in the ceremony as given to-day, and as described by those well versed in the ritual of the society, these medicines find no place.

There is, however, a very persistent exoteric interpretation of the Medicine Dance, according to which the members are regarded primarily as powerful shamans concerned preferably with the practice of "bad" magic. In this practice they are greatly aided by the fact that their membership in the society increases their magical powers, especially that connected with the ability to transform themselves into all kinds of animate and inanimate objects for the furtherance of their evil designs. The most feared shamans — those who are distinguished from all others by the possession of the iron moccasins (*ma''zua'gudjê*) — belonged to this society. This exoteric interpretation does not, however, seem to tally with the designation *manka''ni*. Personally I think this term is a popular one, and has no real significance as a

characterization of the functions of the society, at least to-day. This exoteric interpretation is in all probability true to a certain extent. It would, however, be essential to determine whether these shamanistic powers are characteristic of members as individuals, and only secondarily connected with them as members of the society, before we can properly understand their significance. That membership was connected in any way with an increase of shamanistic powers, is certainly improbable. These powers are unquestionably identical with the general shamanistic and magical practices mentioned previously in the Shell and Pebble Societies.

In other words, the general shamanistic and magical beliefs of the tribe are found present in this society, as they are found in other societies.

What would tend to minimize our considering these features as in any way significant of the Medicine Dance, is the fact that there has been no tendency to develop or emphasize any specific aspect of magic, and that shamanistic practices are absent and appear entirely dissociated from the society.

The purpose of the Medicine Dance is in part the desire to attain a long life, a safe journey to the next world, and the possibility of a return to this life again, preferably in human shape. All these benefits may be obtained by taking an active part in the ceremony, and by performing to the best of one's ability all the duties of a member. Although it is essential to participate in the entire ritual in order to obtain these benefits to the fullest extent, nevertheless the phenomena of shooting and being shot at play an especially important rôle in this connection.

Long life means essentially the life consisting of a normal length of years, with all the possessions of wealth, social and intellectual distinction, that would naturally be included. Among the Winnebago, this concept of years is very definite, because they believe that to each individual has been assigned a life containing a certain number of years, a certain amount of wealth, a certain number of enemies killed on the warpath, etc. If a man, therefore, dies before he has reached the end of his "predestined" life, the residue, it is hoped, will be distributed among his relatives.

When in the Medicine Dance they pray for long life, what they mean is the ability to surmount the crises of life. Whatever may be the nature of these crises, — whether they relate to family disasters, sickness, old age, etc., — it is expected that they will be overcome by membership and active participation in the society. There seems to be no suggestion that this is attained through the influence of magic. It is mere membership and obedience to the society's teachings, ambition to raise one's status by purchasing more and more privileges, that accom-

plish the desired end in view. The safe journey to the future world and the belief in transmigration may be obtained in a similar way. If one performs his duties and rises to the highest distinction, he will have no difficulty in attaining his object and in successfully overcoming all the obstacles to his passage.

The prayer for long life is specifically addressed to the Rabbit, the mythical founder of the society, and indirectly addressed to Earth-Maker (*ma''una*), the spirit who sent him to clear the earth of the obstacles to man's progress. It is the only prayer ever addressed to him. No supernatural communication is possible. As a matter of fact, it is only in this and in the Winter Feast that Earth-Maker is associated with this specific power of granting long life.

It would be quite erroneous to imagine that the prayer for long life, passage to the next world, and transmigration, are ideas specifically connected with the Medicine Dance. As a matter of fact, they constitute the characteristic cultural traits of the Winnebago, and crop out everywhere in the folk-lore and in the general rituals. The question of the safe passage to the next world is perhaps even more specifically associated with the Four Nights' Wake. The purpose of the wake is to enable the deceased to successfully overcome the four great obstacles on the road to the spirit home of his clan. This is accomplished, first, by the performance of a definite ritual; and, secondly, by some warrior relating one of his exploits on the war-path and putting at the disposal of the deceased the spirit of the man he had killed, to act as a servant to him. The close relation between the ethical worth of the deceased and of the one who relates the exploit, on the one hand, and the safe journey to the spirit world, on the other, comes out as strongly here as it does in the Medicine Dance; but it seems unnecessary, for that reason, to predicate any historical connection between the two. They both reflect the cultural background around them.

Similarly the various elements that make up the life which the members of the Medicine Dance pray for, — the food-supply, the power of healing, success on the warpath, a normal quota of years, — these are all definitely associated with spirits and ceremonials. Success in war is associated, not with one society, but with a number of societies. It would, however, be manifestly erroneous and unnecessary to claim that it belongs essentially more to the one than to the other society, unless direct historical proof for such a statement were forthcoming.

6. *Summary.* — We are now in a better position to see in what the nature of the complete ceremonial complex consists. The unit it consists of is loose in the Ojibwa-Menominee, and strong in the Shell and Pebble Societies and in the Medicine Dance. The specific com-



ponent elements are to a large extent different in each. It is utterly impossible now to discover the origin of the differences in the individual component elements; but it is quite clear that the forces tending to develop the larger ceremonial complexes have been, not those of a dissociation, but distinctly those of an association, of elements.

These associations may be of the most diverse kind. Certain features may always have been associated with certain other elements, such as medicinal herbs and medicines with the water-spirit, as in the case of the Omaha and Winnebago. This, then, is for all practical purposes an ultimate unit. If, consequently, we find an intimate connection between a vision from the water-spirit and the practice of medicinal herbs, we must not consider this as a secondary association that has come about through the influence of a ceremony.

In the same way, the connection of the buffalo with the magical renewal of the food-supply will probably have to be looked upon as such an ultimate unit.

Our first object, therefore, when we find certain elements associated, is to determine whether there is any reason for believing that we are dealing with some such ultimate complex or unit.

On the other hand, when we find a magical ceremony for punishing offenders (viewed from its social aspect) associated with the Shell Society, or mortuary ceremonies associated with the Menominee Midewiwin, these associations cannot be considered as being ultimately connected with any particular aspect of the society's function, as the complexes which they form exhibit an extreme variability. Their presence in various societies must be interpreted as secondary associations of some kind. As secondary associations, however, they may have been conditioned either by their specific nature or by the specific development of the society. As such we might, for instance, view either certain aspects of the shamanistic practices of the Ojibwa Midewiwin, or the mortuary ceremonies connected with the Menominee Midewiwin, or the punishment of offenders in the Shell Society.

When, however, we find cultural phenomena, which are generally possessed by a tribe, associated in varying degrees with this or that ceremonial, this association must be looked upon as due to the influence of the cultural environment. This influence may be conceived as setting in at any time during the historical development of the ceremony, while the ceremony itself remains passive; as, for instance, if the journey to the spirit land is connected with the Medicine Dance, or with the wake, with the telling of truth, or with membership in a clan. Here it is obviously the cultural environment that has been active. If, however, the mide, united in an organization, develop certain

phases of this general cultural environment, such as magic and shamanistic practices, in a specific way, we have a right to credit this development as due to the activity of the society, and we have consequently a real secondary association of definite practices with an historically older organization. Of course, a good deal in this particular case would be caused by the fact that the members are mide; but after this historically preliminary stage, the Midewiwin became an active unit as a society; and in this sense, if it then specifically utilizes certain beliefs in a special manner, it can be said to be secondarily associating them.

It is thus seen that the mechanism of the association is both psychologically and historically highly complex. One thing, however, seems to be quite demonstrable; namely, that there is always one constant element, — the specific cultural background or type of each tribe.

Bearing this in mind, the similarities in the association of the Midewiwin of the Ojibwa-Menominee, the Medicine Dance of the Winnebago, and the Shell and Pebble Societies of the Omaha, do not necessarily indicate an historical relationship, but would most likely tend to show that a number of ideas and customs were common to a large cultural area. This does not of course interfere in the least with the possibility of an historical connection, but this historical connection must in each case be demonstrated. However, even if it were proved, an historical connection alone cannot possibly explain the entire phenomenon; for the cultural environment, if it is the same, will condition general similarities and resemblances in ceremonies that historically are quite unrelated, so that the convergent evolution thus resulting will completely obscure at times the individual history of a ceremony. It is, for instance, possible that historically the journey to the spirit land was connected with the wake among the Winnebago. The general prevalence of the same idea among so many social and ceremonial groups to-day, however, makes it unjustifiable to assume such a connection in the absence of any direct historical data; so that, although there is to my mind little doubt that these associations are all historically different, owing to the influence of certain general cultural ideas, they present to-day the same picture.

It is quite safe to assume that, just as we have shown that the shooting ceremony in the Medicine Dance is the borrowed initiation ritual of the Midewiwin, so it would be possible to demonstrate, were we in the possession of fuller historical data, that other elements have been borrowed. However, when we have demonstrated the borrowing of a certain element, we have only partially, and often only inadequately, explained it. Its further explanation is possible only in terms of the

specific type of ceremony, and of the general cultural environment with which it has been associated. Both of these may change. It does not follow that because, among the Winnebago to-day, all the societies are practically associations of individuals who have obtained supernatural communication from this or that spirit, this was therefore always the basis of the societies. To-day the Medicine Dance and the Night Spirit or Sore-Eye Dance have a different type of organization. Originally the latter had the former type, and the Medicine Dance may have had it. It is, for instance, barely possible that we may in this case be dealing with the beginning of a change of type of organization, and that, similarly, types of organization preceded that, whose essence to-day lies in the possession of common visions.

We have now finished the examination of a number of definite ceremonies. Our object in analyzing them was to determine in what the significance of the common elements lay, and what general historical and psychological tendencies were operative in their growth. We may now examine the results of our study in the light of Schurtz's theory, and examine the data upon which Schurtz based his theory in the light of the leading points of view emphasized above.

VII. RÉSUMÉ AND CONCLUSION.—The main thesis Schurtz sought to establish was the demonstration of the parallel historical development of society as determined by certain psychological tendencies of the race. It is of prime importance to remember that he claimed to have found certain survivals by means of which he was able to reconstruct the stages in the history of society. Initiation degrees, the exclusion of women, etc., he considered "symptomatic" of these stages. His main object was to prove the existence of these symptoms. Wherever he found them, he was satisfied that he was dealing with vestiges of the stages through which society had passed. All these symptoms, according to Schurtz, had definite and specific connotations, and were associated with definite and specific stages in the development of society.

We have seen, in the analysis of the ceremonies of a limited area, that the common elements which were supposed to be symptomatic of historical relationship had no such value, and that they entered into a number of cultural complexes historically distinct one from another. In the same way we will now examine the more fundamental symptoms — initiation, degrees, and the exclusion of women — to see whether any specific significance attaches to them, and whether they, too, have not become associated with a number of cultural complexes historically distinct. If they have thus become associated, then their value as criteria for definite stages of social evolution is *nil*.



1. *Initiation.* — It was our main purpose, in analyzing the above ceremonies, to examine them quite apart from any theoretical pre-suppositions. In so proceeding, we obtained as a resultant the fact that initiation connoted psychologically and historically a number of different things, and that this difference seemed dependent upon the historical and psychological individuality of each tribe. To Schurtz, however, initiation meant primarily an initiation into puberty, and into that social status with which puberty has been so long and closely associated, — an association that seemed, historically speaking, almost an ultimate complex; namely, initiation into the tribe. He assumes that if it is found to mean anything else, then this new meaning is either a secondary association, or, preferably, an historical development from the first conception. Carried out logically, we should therefore have to consider initiation into a masonic order or into a college fraternity as a transformation of an original tribal initiation. To this, I think, Schurtz would have taken serious exception, on the ground that we are here dealing with a purely rational and artificial social group. But are we not to a certain extent dealing with the same phenomenon in the primitive societies discussed?

In examining a phenomenon such as initiation, we must not forget that it is, in a general way, absolutely conditioned by the specific individuality of one man as opposed to that of another. The desire of one man for participation in the possessions of another, or in those of some differentiated group, is an ultimate fact for which we need give no explanation. What is essential for our discussion is the realization that the methods of this participation are infinite, depending entirely upon the influence of cultural factors in the development of specific areas, and of institutions within them. Thus initiation into the Midewiwin is the transfer of certain mide powers; into the Pebble and other Omaha Societies, a common vision; into the Medicine Dance, the transfer of certain knowledge. This transfer or initiation is in no way different from that which takes place between two individuals, except that in the former case we are dealing with phenomena between an individual on the one hand, and a group of individuals on the other. This conception of initiation has become associated everywhere with social and ceremonial groups. One may, for instance, be initiated into a clan, into a name, into a family, etc.

To Schurtz, however, the concept of initiation is primarily associated with puberty. His argument is that puberty is a physiological stage through which every one must pass. The change to sexual maturity is so important a fact, that it cannot possibly have escaped any tribe. It follows that this physiological change must have been correlated with a change in the position of the individual in the tribe. He will, for instance, among other things, be less subjected to the influence of his mother, and more to that of his father, etc.

All these general propositions are true; and it is also unquestionably true that there has been a marked tendency for ceremonies to cluster around that period of physiological change which we call puberty. Similarly, in some cultural areas there has been a secondary, or, if you wish, a constant association of puberty rites with a formal adoption into the tribe. In Australia, for instance, the individual does not become of active social importance until he has passed through certain rites at the age of puberty.

The essential point, however, is whether he does not always become of active social importance at about that age. He unquestionably does. We cannot, therefore, assume offhand that it is the fact of puberty that is being emphasized by the initiatory rites. This would be the case only if we could prove that puberty is invariably associated with some form of initiation. If it is not, then we must regard the clustering of the concept of initiation around the age of puberty, among the Australians and other tribes, as a cultural peculiarity of these peoples.<sup>1</sup>

In other words, the beginning of the social importance of an individual may be associated with puberty initiation rites. Initiation may, however, be associated with any period of development. For instance, among the Christians and Semites, it is found associated with birth in the forms of baptism and circumcision; and just as with any age, so it may become associated with any social or ceremonial unit. It can thus become associated with entrance into a society; and we may consequently say that a society is only one of the numerous cultural elements with which initiation has become associated.

It is, however, a truism to state that initiation is essential for group differentiation; excluding, of course, the case where membership in a group is not synonymous with birth. When Schurtz, therefore, reconstructs the evolution of initiation, and connects the initiation into a society with that at puberty, he must have been guided by some more fundamental facts than that of the presence of initiation. The postulation of a genetic relationship between the two initiations lay

<sup>1</sup> Van Gennep, in a very interesting chapter on "Initiatory Rites" (Chapter VI of his *Les Rites de Passage*), has divided puberty into two divisions, — *puberté physique* and *puberté sociale*, — and has shown that the age variations of both are considerable. He insists that many writers have considerably obscured the points at issue by confusing the two. Van Gennep believes that the *puberté physique* and *puberté sociale* rarely fall together. It seems to me that this is not entirely borne out by the facts of the case; for it must be remembered that, accompanying the physiological changes at puberty, there are mental changes which in many cases permit an individual to become of active social importance; and while I think that it is this social activity that is emphasized by the initiatory rites, nevertheless the fact must not be overlooked that this social activity often coincides with the physiological puberty. We must, of course, not identify physiological puberty with any too definite a time, but allow for considerable fluctuations.

really in the fact that he detected in the form of initiation into the society certain "symptoms" which he regarded as being primarily associated with puberty initiation. These symptoms were the presence of "tests" as essential for admission into a society; and group-initiation or the initiation of a number of youths at the same time. That he was thinking of tests in the most general way, can be seen by the following statement. "Das Austeilen von Schlägen . . . im Duk-Duk hängt wohl mit den Mutproben der Knabenweihe zusammen."<sup>1</sup> It is hardly necessary to insist that the test concept used in this generalized manner is found associated with the ordinary forms of eligibility; so that, wherever the idea of eligibility is associated with a social or ceremonial group, there it will be natural to find tests. There is no need of giving any examples: they must occur to every one. The test feature must consequently be considered so general a cultural possession that its association with diverse cultural phenomena is quite natural, and its significance will in each case depend upon specific conditions. We cannot, therefore, predicate any general significance for the association of the test feature in specific cultural complexes.

Schurtz's second symptom comes out strongly in his discussion of the Ruk-Ruk Society of Northern Bougainville.<sup>2</sup> We have here, he says, a remarkable connecting link between simple men's associations (*Männerbünde*), firmly established by puberty rites and secret societies. He arrives at this conclusion, because he finds it customary there to have a group of youths initiated into the society at the same time. Here both the youth of the novices and the group initiation are emphasized as being symptomatic of a development from former men's associations (*Männerbünde*).

It must, however, be remembered, as we have said before, that a man becomes socially active at about the age of puberty, and that his social activity will naturally take those channels customary in a given tribe. The fact that a youth enters a society like the Ruk-Ruk, to which most members of the tribe belong, should not excite wonder. As a matter of fact, we should find it necessary to explain why he did not join. His failure to become a member would most certainly be associated, in such a case, with a low social status. What is to be emphasized here is not the youth of the novices, but the intellectual development occurring at that age. This comes out clearly in the case of the Duk-Duk, where the parents generally purchase membership for their children immediately after birth. Young children behave like regularly initiated members, but they only become active members at the age of sixteen. Similarly in the Winnebago Medicine Dance individuals may be initiated in early childhood, but it is at a

<sup>1</sup> Schurtz, *Altersklassen und Männerbünde*, p. 376.

<sup>2</sup> *Ibid.*, p. 379.



much later period that they possess the powers of adult members. As a matter of fact, admission depends upon so large a number of factors in different societies, that it would be possible to draw up a table that would include all ages from birth to old age.

In the same way the initiation of a group of individuals at one time depends upon too large a number of factors to permit any single interpretation. The burden of proof rests with Schurtz to show that the presence of a specific test connects the Ruk-Ruk Society with puberty rites, and that the presence of a group initiation in the Duk-Duk connects that society with the men's associations.

Perhaps a few examples might bring out more clearly the different kinds of initiation.

In the Ruk-Ruk Society the novices retire to the woods, work for their sponsors, lay out their plantations, etc. They are also supposed to converse with spirits.<sup>1</sup> Similar conditions are found in the Matambala Society of the Island of Florida.<sup>2</sup> This retirement to the woods and to a holy precinct, and consequent re-appearance, are characteristic of a large number of initiations. The work the novice performs for his sponsor must also be regarded as a characteristic of this area. The tests of the novice have been spoken of before. They are, as might be expected, of the most diverse kind. In Fiji, for instance, a ceremonial attack upon the novices occurs, which is said to symbolize their death.<sup>3</sup>

In Africa we find many of the characteristics noted above. In the Purrah the novices retire to a holy precinct, and are said to endure extreme hardship. Only warriors thirty years of age can be initiated.<sup>4</sup> In the Mumbo-Djumbo only youths older than sixteen are admitted.<sup>5</sup> The other conditions are similar to those of the Purrah. In the Simo organization novices were circumcized and lived seven years in the woods.<sup>6</sup> In the Mwetyi Society, in addition to probations, the youths adopt a taboo of certain foods or drinks, to which they remain faithful ever after.<sup>7</sup> In the Ndembo Society novices are shot by a rattle, and fall down as if dead. They are then carried away to some holy precinct, where often as many as from twenty to fifty individuals remain at the same time. At this place they stay sometimes as long as three years. Their bodies are supposed to disintegrate during this time. When they are supposed to return, the shaman gathers their bones and restores them to life. On the return to their villages, they behave like unknown children, fail to recognize their relatives, to understand their own language, etc.<sup>8</sup> In the Nkimba similar conditions are found.<sup>9</sup>

<sup>1</sup> Schurtz, *Altersklassen und Männerbünde*, pp. 378 ff.

<sup>2</sup> *Ibid.*, p. 379.

<sup>3</sup> *Ibid.*, pp. 386 ff.

<sup>4</sup> *Ibid.*, pp. 410-413.

<sup>5</sup> *Ibid.*, pp. 413-415.

<sup>6</sup> *Ibid.*, p. 415.

<sup>7</sup> *Ibid.*, pp. 430 ff.

<sup>8</sup> *Ibid.*, pp. 433-435.

<sup>9</sup> *Ibid.*, pp. 435-437.

The variability of the method and concept of initiation is thus seen to be enormous. It might be interesting in this connection to point out how certain ideas will cluster around initiation in one large geographical area, and how the same ideas will cluster around a different cultural complex in another large geographical area. For instance, in the South Seas and in Africa, initiation is found generally associated with tests or probations; whereas in North America tests are not associated with initiation into the society, but with the obtaining of visions at the age of puberty.

2. *Degrees.*—To Schurtz, degrees are symptomatic of age classes. Wherever he finds them in societies, and wherever they seem to be correlated with certain ages, he concludes that they are vestiges of former age groups. However, he seems to have overlooked one fact,—that the same social and individual forces that would tend toward the formation of societies would necessarily tend toward the development of distinctions within them. It will depend entirely upon the nature of the people and the individual history of the organization, in what manner these distinctions will be emphasized. One of the possible methods of emphasizing them is marking off those with common possessions in some definite manner. Here, again, much will depend upon the kind of group into which the individual is initiated. If, when he enters the society, he is initiated into all that pertains to it, gradations will not be likely to arise. Generally, however, there is certainly a marked tendency for some sort of gradation, be it due to length of membership, insistence upon separate payments, unwillingness of the older members to impart all to a new member who may withal be quite young, a desire to impart piecemeal in order to enhance the value of the teachings, etc. Whether these possible lines of cleavage will associate themselves with definite markings or rites, is a question of individual cultural development. They may or they may not. In Melanesia, for instance, they did not.

In the Ruku-Ruku<sup>1</sup> of the Fiji Islanders we find three gradations,—those of uninitiated youths, grown-up men, and old men. In the Purrah<sup>2</sup> there were two gradations, consisting respectively of those over thirty and of those over fifty years. In the Egbo<sup>3</sup> Society there are eleven degrees, into which membership may be purchased one after the other in an ascending scale. In Old Calabar<sup>4</sup> there are five classes.

In the Purrah we are dealing with an exceedingly intricate complex, in which military and judicial functions are quite prominent. The age factor seems secondary and artificial. In the Egbo there is no age factor at all. In the Ruku-Ruku an age factor exists. Owing

<sup>1</sup> Schurtz, *Alter, Klassen und Männerbünde*, p. 386.

<sup>2</sup> *Ibid.*, p. 410.

<sup>3</sup> *Ibid.*, p. 420.

<sup>4</sup> *Ibid.*, p. 422.

to the social value of the Ruku-Ruku, all individuals seem to be potential members at birth. At the same time, the oldest members always have specific functions to perform. In this way two groups are formed. Those who do not belong to these two groups belong to the third group. All that can be said here is, that a society has utilized a rough age factor for specific purposes. That in reality the entire tribe is divided into three divisions, is due to the fact that all the members of the tribe are members of the society. This is therefore not a phenomenon that has any general significance in the evolution of society, but is purely and simply a phenomenon of certain secret societies. The threefold division is not due to a persistence of a former threefold division of the tribe, but grew out of the needs of a specific society. The same remarks hold for the twofold division of members in the Purrah. Similarly the four and eight degrees found among the Ojibwa Midewiwin are due to a development within the society. To-day practically all the members of the tribe belong to the Midewiwin, and the tribe may be said to be divided into four divisions. (However, in this case the main element, that of the association of a certain age with a certain degree, does not exist, because there is no fixed age at which a man buys admission into the higher degrees.)

It will consequently be necessary to determine the significance of degrees in each particular case before any general significance can be attached to them.

3. *Exclusion of Women.* — The admission of women into a society is, according to Schurtz, a secondary feature. This followed directly from his negative position with regard to women's *Geselligkeitstrieb*, and from his assumption that societies were merely transformed men's associations, which in turn were transformed age groups. The question of the *Geselligkeitstrieb* of women hardly lends itself to any accurate discussion, as, generally speaking, women have not been surrounded by those conditions which played an important part in developing that trait among men. In our own civilization, where men and women are to a certain extent subjected to the same conditions, a large number of women societies has developed, and large numbers of women have been admitted into men's societies. Among us, this admission of women is due to the fact that they are now in the same industries that men are. However, there are manifold factors which can and do bring about the admission of women into men's societies or their exclusion therefrom. The nature of some societies may exclude men, just as it may exclude women. A soldiers' society will exclude women, because women are not soldiers. Similarly a sewing society will probably exclude men. The exclusion of women will therefore depend upon the specific functions of a society; but the right of



women to participate in certain activities will again depend upon the manner in which each specific culture area separated the spheres of action of men and women.

The possibility of infinite variation must force upon us the conclusion that we can only begin to investigate the reasons for the exclusion or admittance of women when we have a clear understanding of the ideas each tribe possesses with regard to the specific functions of the men and women. This determination is in a large number of cases utterly impossible, because we are in no position to know whether the reasons now given are historically the true ones. If, for instance, in a men's college fraternity women are debarred on the ground that the fraternity is interested in fencing, card-playing, etc., which are occupations of men, historically this is not the true reason. Originally fraternities were merely social gatherings of individuals who attended a college. There were no women students to admit. To-day, when women attend the colleges, wherever new fraternities arise, women are admitted. It is thus apparent, that, in the absence of historical evidence, we must be extremely careful in interpreting the reason for this exclusion.

In Melanesia, for example, women are entirely excluded from the societies. However, in Melanesia, societies are associated with a multitude of religious and social functions in which women are not permitted to participate. In other words, the Melanesians draw the line of demarcation between the activities of men and women along these lines. If, for instance, in the New Hebrides, women have nothing to do with the funeral and mortuary rites, and a secret society is intimately connected with such rites, then we ought not to be surprised that women are not admitted into the society. It seems to me, therefore, that we should make much better progress in our study of this phenomenon in Melanesia and in Polynesia, if we were first to examine whether either the conceptions of the tribe, or the nature of the specific society, or the cultural elements with which it was associated, debarred women from membership.

A few examples from Africa will emphasize this point even more forcibly, and at the same time indicate along what lines the respective spheres of men's and women's actions are drawn there. In the Purrah Society, women are excluded. The society has general war and judicial functions which do not come within the domain of women, according to the ideas of the tribe. In the Attonga Society<sup>1</sup> of Senegambia, only women are admitted, and the society is associated with mortuary rites. In the Dschengu we have another women society connected here with the cult of some water deity.<sup>2</sup> In the region around the

<sup>1</sup> Schurtz, *Altersklassen und Männerbünde*, p. 416.

<sup>2</sup> *Ibid.*, p. 426.

mouth of the Ogowe there are a number of powerful women societies associated with various elements.<sup>1</sup>

If we now proceed to Schurtz's contention, that women societies are merely imitations of men's societies, we shall see that, as a general statement, this is as unjustified as is his interpretation that the admission of women into societies is a secondary feature. That it is true in a number of cases, is unquestioned. However, when, as in Africa, we see a very strong tendency for the formation of societies, and see at the same time a very large number of women societies, it seems far more justifiable to assume that the women societies are formed in response to the same tendencies as those of men. To judge from parallels in other parts of the world, it is extremely likely that women will form societies wherever men show a strong tendency to do so. A number of factors may, however, interfere with a development of such societies. For instance, it is quite plausible that where, as among the Melanesians, a strong society-forming tendency existed, and women did not participate in it, some strong reason existed which might perhaps be ascribed to the fact that women do not there participate in those rites that are almost universally associated with societies.

In North America there are numerous examples of women belonging to men's societies. A cursory examination will bring out what were the possible factors at work there. In the Objibwa-Menominee Midewiwin, women are admitted. Now, in the Ojibwa-Menominee culture, women may become shamans as well as men, and the society based on shamans will naturally include both sexes. If there are fewer women than men, this is because fewer women become shamans. In the Winnebago Medicine Dance, wealth and certain requirements possessed by both men and women are the only essentials for admission; and both sexes can accordingly become members. In the present Sore-Eye Dance, women are admitted. Formerly the same society, known as the Night Dance, excluded women. The reason is very simple. Formerly, supernatural communication with the night spirits was essential for membership, and owing to the specific associations attached to these night spirits, women never obtained visions from them. When subsequently it was no more essential to have had a vision, and membership could be purchased by any one, women were admitted. Among the Blackfoot, women are part members of the religious society, because, according to Blackfoot ideas of property, the former have a part in the medicine-bundle of the man. The possession of the medicine-bundle is necessary for admission into the society.<sup>2</sup> It is thus apparent that the explanation for the exclusion of women from a society must lie in a large number of

<sup>1</sup> Schurtz, *Altersklassen und Männerbünde*, p. 429.

<sup>2</sup> Oral communication of Dr. Wissler.

factors, not the least important of which is the nature of the specific ideas of property and the respective spheres of activity of men and women.

4. *Functions of the Society.* — Our analysis of the five ceremonies has clearly established the differences in the functions of the societies. To Schurtz these differences were due to developments from one historically primary function. His line of argument is a direct consequence of his assumption that secret societies have developed from the men's associations.

If we glance at the West African, the Melanesian, the Polynesian, North American, and our own societies, we see that their functions are legion. Now, it can be demonstrated that where the whole or a large part of the tribe is included in a society, that society will possess many of the functions of the tribe, because individuals are primarily carriers of their culture, and secondarily members of a society; or, it might be better said that these two functions of an individual are so inextricably connected that they cannot be thought of apart. It can also be demonstrated that specific societies have associated with them a variety of functions. In each case we are dealing with the same phenomenon. The number of possible combinations is practically infinite. It is, however, a suggestive fact that certain functions of a society are distributed over large areas. In Melanesia, for instance, the most constant functions of societies seem to be those connected with mortuary rites and ancestor worship. In Africa, again, they are primarily judicial and administrative. In the case of our five North American ceremonies, they are religious and magical. For the latter our explanation lay in assuming that we were dealing there with a common cultural background. The same explanation holds true for Melanesia and Africa. In other words, societies, like all other social units in which an individual takes part, must necessarily associate themselves with the cultural background in which they are set.

5. *Conclusion.* — The study we have undertaken can only indirectly be considered an examination of Schurtz's theories. What we have attempted is the analysis of a number of ceremonies, in order to discover what tendencies were operative in their growth. These examples, combined with others taken from the South Seas and Africa, have demonstrated clearly that there exist in the world certain general ideas that may associate themselves with any type of social and ceremonial organization. Ceremonies in origin historically distinct may thus come to possess general and often specific resemblances. It is consequently of extreme importance, in any scheme of social reconstruction, to determine first whether the common elements in the ethnological data compared are not due to such a convergent evolution.



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## NOTES ON THE FOX INDIANS

BY WILLIAM JONES

[NOTE. — The following notes were found among the manuscripts left by Dr. William Jones, who was murdered in the course of his explorations in the Philippine Islands. They are given here, without any modification, as they were written down by the author. The notes evidently form part of his extended observations on the Fox Indians. — FRANZ BOAS.]

## WĪSA'KĀ'

*Wīsa'kā' and Creation of the Earth.* — Wīsa'kā' now lives far off in a place where it is always winter. It is so far away that nobody can go there. Once on a time long ago he lived here on earth, he and his younger brother. At that time the manitous became angered against the brothers, and met in council to devise means how they should best do to kill them. They succeeded in killing the younger brother, but with Wīsa'kā' they could not accomplish their purpose. First they tried fire, and then they used water. They searched for him everywhere; they made a great roar and a din as they moved in their search.

The water drove him to flight upon a high mountain. He had to climb a tall pine on top of the mountain. From thence he took to a canoe which slid off the top of the pine, and about over the water he went a-paddling. A turtle-dove fetched him some twigs, and a muskrat brought him up some mud. With the mud he made a small ball, and into the ball he stuck the twigs. He flung them together into the water. The ball grew so fast that the water straightway subsided. The earth we now live upon was from the little mud ball which Wīsa'kā' flung into the water.

*Six Men visit Wīsa'kā'.* — Once on a time six men set out to visit Wīsa'kā' in his lodge at the north. The journey was far, and full of toil. On the way they had to pass over the place where the sun goes down. It was an abyss, and not easy to pass. They watched the mouth close and open; back it closed and opened again. Five men stepped safely across when it closed; but one lost his footing, and fell in.

The men had no means of rescuing their comrade, and so had to go on without him. They came to a sea; and while they looked out on the water, they beheld a narrow sheet of land floating towards them; it approached with the side towards the shore. When the shores touched together, over they hopped, and out to sea they floated. They were carried to the shore of another land.

They stepped across on the strange shore. There was land all the way from this place to the lodge of Wisa'kā'. They saw the lodge from afar, and it was beautiful to look upon. They drew nigh and beheld two doors in the lodge; one opened at the south, the other at the north.

Within sat Wisa'kā', he and his grandmother, Mother-of-all-the-Earth. Both were seated on a mat on the ground; they sat beside each other, and before a fire.

"Behold, and here have come my uncles!" said Wisa'kā'. "Be seated." Then he said to his grandmother, "My grandmother, fix food for them to eat." And Mother-of-all-the-Earth rose and began to prepare food. She laid a mat in front of her grandchildren; on the mat she set wooden bowls, and in the bowls was a mixture of buffalo-meat and hominy. The buffalo-meat had been cured over a fire and in the sun, and then pounded in a mortar; the hominy had been ground into meal. Both were put together in one dish, and her grandchildren had never before eaten any food so delicious. When they had eaten, they sat back, and smoked the tobacco which Wisa'kā' had given them to smoke. Long they smoked, and in silence.

By and by Wisa'kā' asked, "What do you wish, and why have you come? Surely you must have come for something."

One spoke, and said, "I seek to know the ways of women, for I wish to find myself a suitable wife among the women at home. For this reason I have come, and I ask that I may take the power with me; I wish to pass it on to others who may long for the same thing."

Wisa'kā' made reply, and said, "You ask for a great gift. But you have been a good man, and you have come from afar. For this reason I give what you ask."

Another spoke, and said, "I come for power to heal the sick and to make possible long life."

Wisa'kā' said, "The pine lives a long time, and then dies; but the granite lives on forever." And then he transformed the man into a granite boulder.

A third man said, "I come to ask for power to prevail over those who play against me at lacrosse, who run against me in a foot-race, who take sides against me in all games of chance."

Wisa'kā' gave to the man what he asked.

The fourth man said, "I come to ask for the power that will enable me to get game with ease. I wish for the power that will guide me straight to the place that game of all kind frequents."

And Wisa'kā' gave the man his wish. Then Wisa'kā' loosed the cord from his moccasin and held it over the fire. The cord shrank to half of its former length. He held it up, and said, "Thus, by half, is the length of your journey shortened."



The men rose and departed, and went by the way they came. They arrived at home in half the time that it had taken them to go to the lodge of their nephew. Verily, the journey was shortened by half, as Wisa'kä\* had said.

The men lived and practised every one his own peculiar power. But the power of the hunter had evil effects. It worked ill with every one who chanced to cross the path along which it had been carried. It wrought weakness to the body, and shortened life. None dared to live neighbor to him who held the power.

#### THE ORIGIN OF THE SAUKS AND FOXES

*Origin of the Sauks (Fox Version).* — The Foxes are an ancient people, more ancient than all others; and every nation that ever came on a visit bore testimony to the fact. They are even so ancient that none among them ever knew when first the Foxes came upon earth. It must have been a great while ago when the great manitou placed the first of our people here on earth.

They dwelt a long time by the sea. Old men used to congregate at the shore, where they could sit and look out over the sea. On one of these occasions they beheld an object coming from afar, and making straight for the shore where they were. They watched, and saw that it was a huge fish. For a while its head reared above water; and when it ducked beneath, up came the tail a-switching. Thus it came, first the head out of the water, and then the tail.

When the fish drew nigh, the people saw that its head was like the head of a man, and they were astonished. They watched it come to the shore, and when it arrived in water too shallow for swimming, it rose; and every part that was lifted out of water became the same as a man. The tail was the last to change; it became legs and feet after leaving the water behind.

Behind the strange being came a great school of other fishes, and the same thing happened to them. They changed from fishes into people. They went up from the water and followed their leader. He was bigger and taller than all the rest. He was their chief. He led them off to a place close by the town, and there they made themselves the same kind of a town. Everything they saw they copied. Everything they saw the Foxes do, they went and did the same.

The Foxes asked them who they were, why they left the sea, what manner of life they had while there. But the new folk were unable to tell. All they knew was, that they had lived in the sea, that one day they followed their chief inshore, and became transformed into people when they quit the water. Nothing more could they tell.

Thereupon, because they knew nought of themselves while in the sea, the Foxes named them O-sagi-wag, which is "people who come out

into the open." They gave the name as a symbol to show that they came from under the water, that they came out from one kind of creatures and entered the form of another, and that they came out of one manner of life and entered into another which they knew nothing of before. It was a sign that they came out to become a race of people.

*Creation of the Fox.* — The Fox was the first of men on earth. He came before all others. He was red at the face, at the hands, at the legs, all over his body everywhere. He was red, like the color of the blood within him. Such was the way he was made by Wisa'kā<sup>a</sup>, and such was the way he looked when his maker let him step forth on earth among the manitous.

Among the manitous he mingled. He was present at their councils, and had the right of speech. The manitous looked upon him with wonder, and made comment when he passed in and out among them. He was very much of a manitou.

Afterwards came other Foxes, manitous like the first. By and by they grew great in number. As time went on, they took on the form, the looks, and the nature, of the people that they now are.

Things have changed since those times. The people are now in distress. They no longer reap the good of the land which is theirs; little by little it is slipping from their hands. Bird and animal kind is vanishing, and the world is not as it was in the beginning. With all this the manitou is displeased. On some day in the future the manitou will take it upon himself to destroy this earth. He will then create it anew, and place his chosen to dwell there once more. In that day the Fox will look as he did in the beginning; he will be red all over the body, red as the blood within him.

#### MANITOUS

*South Manitou, Star, Sun.* — The name of the south wind is Cāwana-āwī, and Cāwan<sup>a</sup> is the name of the great manitou of the south. He and the South Wind are friends. In the lodge of Cāwan<sup>a</sup> dwell the Thunderers, that go forth to guard the people.

Cāwan<sup>a</sup> and Wisa'kā<sup>a</sup> are friends. A road leads across the sky from the lodge of one to the other. A Star journeys along the road, and stops midway between the two lodges. The stop is at noon, and is taken with a little rest and gossip with the Sun, who happens along at the same time. His path leads westward from a lodge at the east. His stop is for only a short while. It would never do for him to delay long; we should all speedily burn up, — we, and the world and all that is in it.

*Cāwanō<sup>a</sup>; the Thunderers.* — There dwell four Thunderers in the lodge of Cāwanō<sup>a</sup>. They are the guardians of the people.

*Sky Country.* — Above the clouds somewhere, far into the distant

blue, is a wide country. Manitous without number dwell there. A long lodge stands on the shore of a great white river, and in the lodge abide many manitous. Among them is one great manitou who is chief of the sky-country manitous.

Much doing goes on in the lodge, such as singing, dancing, and feasting. The sound of the drum, rattle, and whistle, is ever in the air. Frequently the Thunderers leave the course of their beat and stop at the lodge. There they are feasted with choice food. But their visit is short, and then they are gone again. Some people are destined to live in that country after this life. Our knowledge of the place and the doings there comes from them.

*Thunderers and Other Manitous.* — There are four great manitous that keep watch over us, — one on the north, one on the south, one on the east, and one on the west. They dwell aloft in among and beyond the clouds; and we call them Neneme'kiwag<sup>1</sup>. They move to and fro, here and there, and keep a constant watch over the safety of the people. They frequently meet; then we hear them move with heaving rumble. In their anger they strike with fire. They hold in check the manitous of the wind and storm, and keep them from devastating our homes. When one beholds the trees ripped off and toppled over, one should know that it is the doing of the manitous moving in the wind. Often the wind leaps, and leaves an intervening space untouched. Such a thing is the doing of a manitou. Such is how the manitous spare the homes of the people from danger; such is how the winds often leave them unharmed. A mutual feeling of good-will prevails between the manitous and the people. Such is why the manitous first look where the people are before they strike the earth with fire.

Above the manitous, far up on high, are others who are in great number. They keep themselves familiar with affairs on earth, and look down upon the people with compassion. They have a chief, and he is called the great manitou.

Beneath the earth are other manitous. They have charge of water and fire. They supply the people with trees and with the fruits of every kind of plant. They are also acquainted with the people on earth and with the manitous of other worlds. Among them is a manitou who is like a chief; he, too, is a great manitou. These manitous often come upon earth and pass among the people; they are not always visible to the eyes of everybody. They and other manitous hold communion one with another; they often meet in council.

*Thunderers as Protectors.* — The Thunderers are kept busy with watching over us. The coming of wind and the approach of clouds are sure signs of an immediate presence of the Thunder manitous. They grow angry at the sight of wrong done to us. With great effort



they restrain themselves when they behold the people driven to an extremity, when they behold the people enduring wrongs beyond all endurance. Naturally there must be an end of this thing; it will be on a day yet to come. The Thunder manitous will no longer withhold their patience. In that day they will crack open this earth and blow it to pieces. Where the white man will be hurled, no one knows, and no one cares. After this, the manitou will then create this world anew, and put the people back into it to live again. In that day they will no longer be pestered with the white man.

The white man often gets a gentle reminder of what he will come to if he does not let up with his overweening arrogance; it's when he beholds his houses blown away by the wind and struck with lightning. That he quite fears these things, is shown by the way he takes to a hole when such danger is in sight. He flies to it like a prairie-dog; it seems quite natural to him.

But with us it is different. When the sky is full of wind and shooting fire, out of the lodges we go and meet the manitous there; to them we make an offering of sacred tobacco, and they are pleased.

*Attitude of People toward the Thunderers.* — There are four great Thunder manitous, and their abode is in a lodge at the south. When they are there together, they sit one on the north, one on the south, one on the east, and one on the west. In such wise they sit and hold council, and tell of their wanderings across the sky. These four manitous are mighty.

We stand toward them as a child toward its parents. We feel safe in their power of protection. That's why we go to meet them when we hear the sound of their approach. They look down at the holy tobacco in our hands, and it pleases them. Even though our houses are made of poles stuck into ground, and of sheets of bark, and of mats hung on with thongs, yet withal the Thunderers send no wind or rain so strong as to beat them down.

*Northern Lights.* — In the winter, flames of fire flash upward from the place where the northern sky meets the earth. They are the ghosts of our slain enemies trying to rise. They are restless for revenge. The sight of them is an ill omen, it is a sign of war and pestilence.

*Fire.* — Our fire comes from the manitous who live in the world under the earth. They created the fire, and it is theirs. All their time they spend watching after and caring for it. The fire that people use first came from this place under the earth. Even the Thunderers, who keep watch over the people, obtain their fire from the manitous of the underworld. This is the fire one sees flashing from their mouths when they pass across the sky.

*Snakes.* — We never kill a snake, because it is a manitou; anyway,

it is not safe to kill a snake. The manitous keep watch for the slayer, and hurt him in some way, either by illness or by an accident. A sudden swelling of the arm or leg or jaw, or in any part of the body, is a sign that the manitous are getting in their baneful work. The manitous have a way of prolonging the pain and agony; they bring the person up to the threshold of death, but don't quite let him pass in.

For the same reason we do not kill an owl, fox, or wolf. They are manitous, and we and they are friends. We often meet and converse; they understand us, and we understand them.

*Toads.* — Toads are manitous, and they are our grandparents. They live in the summer lodges, dwelling in the ground under the platforms. We like to have them there because they have the power of healing the sick. They are peaceful beings, and they have a friendly feeling towards us. It is meet never to kill them.

*Earth and Plant Life.* — The earth is grandmother both to us and to Wisa'kā\*. Her name is Mother-of-all-Things-Everywhere. This grass, these sprouts, and these trees are as the hair upon us, only upon her they are not hair but as mortal beings. They are all grandparents to us. They hold converse with one another the same as we do, and they discern what passes on among people, as between you and me at this moment.

The murmur of the trees when the wind passes through is but the voices of our grandparents. Often a whole forest hums with talk, and the trees can be heard at a distance. They have joys and trials like us. So we often hear the sound of their laughter and the sound of their lamentations. Hence one should be careful not to hurt their feelings. That is why it is meet to offer a tree tobacco when one is about to cut it down; that is why it is good not to fell trees wantonly.

The trees woo in the spring-time. They yield and refuse, the same as people. They whose tops bend and meet together are such as find each other agreeable; and they that sway apart are not so congenial. Not till later in the summer and fall does one know the trees that have mated; such are these that bear fruit and acorns.

*Corn — Grains of Corn.* — Wisa'kā\* gave the corn to the Red-Earths to be used by them as the best of all their foods. It is even a manitou, and that is why it is so nourishing.

Every grain has the nature of a human being. "It shall not be removed from the cob except to be eaten and to be planted," so commanded the manitou in times gone by. It should never be wasted, yet people forget; and when they become careless and wasteful with the corn, then the little grains weep; they become sad, like children neglected and left alone.

## REMARKS ON CLANS

*Fox Clan and the Animal Fox.* — Wākō<sup>a</sup> denotes a member of the Fox Clan, and Wākucā<sup>a</sup> is the word for a fox. One is applied to a person, the other to an animal; but both express the same meaning, which is that the person and animal are one and the same.

The manitou looks upon both as the same kind of creature. They are his friends, and he pities them alike.

Once the manitou wished to create something which would give him special delight. So he created a fox. The covering on the fox shone like silver in the sunlight. The manitou was pleased with the looks of what he had made.

Then he let it down on the ground to see whither it would go and how it would behave. It started off on a run and went toward the south, but the place grew so warm that the fox became faint and could not travel. The heat of the place angered it and caused it to return northward. On the way back the fox regained its strength and soon fell into a run. It kept on until it arrived at the lodge of Wisa'kā<sup>a</sup>. Wisa'kā<sup>a</sup> took the fox inside and gave it welcome. He was pleased with it and gave it food.

All this took place in the sky country.

The fox left the lodge of Wisa'kā<sup>a</sup> and descended down to earth, and here it has been ever since. It is guardian to all those who bear the fox name.

*Bears, and People of the Bear Clan.* — There is no difference between a bear and one who goes by the name of a bear; both are the same, they are like brothers and sisters. The manitou created them alike in the beginning; he made them like bears, and they moved on four feet and under a heavy robe. Their life was the life of the bear.

The resemblance now between a bear and one of the Bear name is not as it used to be. They of the Bear name walk with the body erect, and the manner of their life is different. How this came to be, and when, no one knows, and is not likely to know. One thing only is certain, it was the work of the manitou.

Bears are present at all gatherings of the Bear-people; they are not always visible, but yet they are there, and their presence is always felt. Bears, and people of the Bear name, are still brothers and sisters. That is the way the manitou willed it in the beginning, and that is the way it shall always be. Fathers with a Bear name shall call their children by something peculiar to a bear; this shall they do till the end of time.

## WITCHCRAFT

*Witches.* — There are some persons among us who are witches. It is not safe to anger such people, because of the risk of having to suffer. A witch works evil in various ways. All that a witch needs to do is



to touch a man on the shoulder, and it will not be long before the man will feel pain there. A witch may brush against a man on the hip, and the place will soon be big with swelling.

Witches have great power, and they can work evil at a distance. I once knew of a witch that had something in a knot as big as my thumb. There was magic power in the knot, and the power was of long range. The witch would speak to the power in the knot, and tell whom and where to hit. If the witch said to hit so and so on the thumb, so and so would be struck on the thumb and suffer swelling there. It never failed to do execution. Magic power, the same as a witch, enters a lodge by way of the door.

Witches like to travel by night. They often spit fire as they pass; the flash is frequently so big as to light up the whole landscape. They often seem in great hurry, passing by with a whirl and a hiss in their wake. A witch frequently goes forth in the form of a bear. The swing of its walk is slow, and a grunt comes with every step of the foot; and at every grunt is a flash which lights up the path in front.

It is possible to kill a witch, but not always on the spot. A witch is said to live four days after a fatal wound. One who dies without any sign of previous illness or as soon as one has been taken with sickness is usually looked upon as one who has been a witch.

It seems that the manitous do not like for witches to visit the graves of the dead. Hence every grave is guarded by four manitous. They station themselves about ten paces northwest from the grave. They keep watch by turns; one stands guard while the other three sleep. Witches are accustomed to visit a grave at night. A witch approaches with a whirl, and lands at the grave with a thud. It stamps on the ground, and immediately up from the grave rises a ghost. The object of the witch's coming is to take the ghost on a wandering journey in the night.

As soon as a witch arrives, the manitou on guard moves up and lays hold of the witch before it can get away. If the witch makes a promise not to visit the grave again, the manitou is likely to let it depart. But usually the guard wakens the other manitous, and they cut the witch up into pieces, which they scatter over the grave as a warning to other witches. The manitous depart at the coming of dawn, and return again at dusk.

*Seers.* — Among us are some persons who have power to look into the future, and therefore can foretell when anybody is going to die or whenever anything is going to happen. There are also other persons who can see witches as they travel about at night; and they can also see those people who have long since been dead. Of course, what they see is the ghosts of the dead, for it is a common thing for ghosts to travel forth at night. Yet it is not so easy to hold converse

with ghosts. Persons who can see them can of course speak to them, but ghosts do not always answer back; and when they do answer, it is not always possible to catch what they say.

#### GHOSTS AND THE SOUL

*Ghosts.* — Ghosts will not come to the halloo made by blowing upon the palms clasped, with a hollow inside; but they will come to a whistle long sustained. The sound of their approach is like the pit-a-pat of bare feet on hard ground. They come up on the run, with bodies forward, arms extended backward, and with wild looks this way and that. They come through the air, and light on the ground with a thud; and then they stand silent by the caller's side, waiting to know the cause of their summons. This takes place in the night, and may happen at any time between dusk and the sight of coming dawn.

*Soul.* — Nōgānāw<sup>a</sup> is in the heart of every man, woman, and child. It often comes forth when one is asleep, and wanders around, but it remains in its abiding-place while one is awake. It goes in the form of the person in whose heart it dwells. Its movement is swift and silent.

It leaves the heart when a man is at the point of death. It goes to the lodge of Teipayāpōsw<sup>a</sup> in the spirit-land. If it returns without delay, the man will live; but if it tarries, the man will die. It returns after the man is dead, and lingers four days about the old home. Then it goes to the spirit-world to stay for good.

On the way it meets a manitou that opens the top of its skull and takes out a pinch of brain.

#### TOBACCO

*Source of the Present Sacred Tobacco.* — The tobacco once failed, and there was no more to be had. Thereupon a man went into a fast. Once as he lay asleep, the manitou appeared unto him and spoke these things:

"Arise, and prepare thyself for a journey. Four days thou shalt travel northward, go till thou comest to the sea. I will guide thee into a grove, and bring thee up to a tree the top of which will curve downward. One branch thou wilt see pointing straight down at the ground. There thou shalt look, and thou wilt find a plant tiny and tender. Take up the plant and fetch it home. Be watchful in thy care of it, for it is holy. Thy people will have need for much use of it."

The man did as he was told. That is the source of the tobacco which we now have for sacred use.

*Tobacco, its Growth.* — Tobacco is grown in an out-of-the-way place which people are most likely not to frequent. A number of aged men

personally tend it during growth, and see to its drying and preparation for use. They pluck the leaf and take out most of the main stem, leaving only enough of it to keep the leaf together. The leaves are laid out on a flat wooden surface and dried in the sun. After the drying, the tobacco is crumpled between the palms of the hands, and crushed into powder. The shoots and the poorer growth are sorted out and put aside for individual or social smoking; such kind is used for medicine or as an ingredient for some medicinal mixture. It has no ceremonial use.

The better tobacco is put away for holy purposes; it is burned as an incense; it is smoked during a ceremony; and is used as an offering, either burned or otherwise.

It is the custom for no woman to go near the place where the tobacco is growing, or to be around where it is in process of drying and preparation for use. It is believed that during such a period a woman can do tobacco much harm; the harm can be partly unintentional on her part. The character of the harm is a loss of magic and sacred effectiveness. When things don't turn out right by the use of holy tobacco, the blame is liable to be laid to some woman.

#### IOWA

The country toward the south is too warm in summer; the water there is not good to drink, and the hot winds parch the soil and the plants that try to grow. The country at the north is better than that at the south. Game is more plentiful, and rice can be gathered from the lakes. But the winters are too cold. The land westward is too much prairie, wood is scarce, and water is not always to be had. We have reason to be satisfied with the place where we now dwell. There is not too much prairie; wood is plentiful, of which there are many kinds, and enough for all our needs. Water is always good to drink. Winters are never too cold, and the summers are always pleasant. It is our wish to dwell here always.

#### HEARING AND UNDERSTANDING

We hear sounds all around us. The mere hearing of them is by way of the ear. That is one kind of hearing. Another is by way of the mouth, and that gives us understanding. It happens in this way. We hear a spoken word and are able to catch its meaning. The sound of the word came by way of the ear, but the sense came by way of the mouth. The sense enters and lodges within us, and becomes a part of us. Such is the source of our understanding.

We often fail to grasp the meaning of the spoken word. The reason of the failure is that the sense hovered in front of the mouth, and flitted away before finding an entrance.



And we sometimes find it hard to understand. The reason for the difficulty is that the sense was a long while beating against the face before it finally hit the entrance and flew in.

#### APPROPRIATENESS OF DRESS

We let you inside the lodge because you are one of us, — not one of our clan, but one of our people. One thing only we ask of you: it is that you remove your hat and your coat before you enter the lodge. Leave them behind. The reason is plain: the manitous are inside the place; offerings are being made to them, — offerings of prayer, song, tobacco, and foods of many kinds. The manitous are pleased with these things. No one is there with hat or coat, everybody is in appropriate dress. So what we ask is merely for the purpose of removing the fear of disturbing the peaceful presence of the manitous.

#### BEAR-CLAN FEAST AND DAVENPORT

It is not our custom to let white people inside the lodge during a feast of the clan. There was once a white man who was our friend. His name was Davenport. He spoke some Fox. He liked us, and there was always truth in what he said. For these and other reasons we used to ask him into the lodge; he came, and was glad to be there.

#### SOCIAL DIVISIONS

There are two social divisions in the tribe, — Kīckō and Tō'kān. One enters a division at birth. The father usually, but not always, determines which division his child will enter. If he is a Tō'kān, it is likely his children will be the same. Often the first-born is the same as the father, and the next child is the other. No distinction is made on account of sex.

The division creates rivalry in athletics and in everything where the spirit of emulation exists.

#### ADOPTION

*An Adoption.* — Tama, June 30, 1902. This morning I attended an adoption ceremony. The people were yet in the winter flag-reed lodges, and so most of the ceremony was held out-doors.

I arrived when the men and boys were playing at cards. There was gambling in the play, but things put up were of small value.

The invited were bidden to eat.

Just previous to the eating the adopted appeared dressed in holiday garb. Later both — for there were two — went through the camps and among the crowd, covered with green blankets and in holiday dress.

After the eating, the Tō'kānāgi and Kīckohāgi played at moccasin. Twelve sticks were used. In the circle were sixteen or seventeen men.

They played with a lead bullet and four gloves. A long stick was used to find the bullet. Two leaders, a Tō'kāna and a Kickōha, sat at the east end of the circle and beside each other. Each beat the can (for drum) and sang when his side had the bullet. Others of his side sang with him.

After the moccasin game, cards were played. Then came the ball game.

The players were called to the centre of the field midway between the goals. They faced each other in line, — the To'kanāgi on the north side, and the Kickohāgi on the south side. At the east end, between the two lines, stood the two leaders. They faced the west.

The two adopted sat between the lines of players, and faced the west. An old man stood near them and spoke.

The game was played in mud and pools, and was won by the Kickohāgi by the score of four to nothing. This gave them the privilege to eat at a feast soon after the game. At the lodge of the adoption a short dance was held just after the game.

*Lacrosse played at an Adoption.* — Two boys went to the middle of an open ground and stood facing the west. They were in moccasins, leggings, breech-clout, blanket, and eagle-feather, — in full ceremonial dress. Both were made conspicuous with paint. One, on the right, was in green and black; the other, on the left, was in white. The one in green held a lacrosse-stick, with a ball in the pocket. Both stick and ball were colored green.

In front and on the right stood seven Tō'kān men. They were painted with black and blue. Facing the seven Tō'kān men were seven Kickō men, who were painted with white clay. Both sevens held lacrosse-sticks in their hands.

An aged Tō'kān man stepped into the space between the sevens, and spoke to the players. A high wind was blowing, and it was difficult to catch all he said. The following was part of the talk: —

"We obtained this ball game from the manitou. It was given to us long ago in the past. Our ancestors played it as the manitou taught them; in the same way have we always played it, and in the same way shall our people continue to play it. Play hard, but play fair. Don't lose your heads and get angry." . . .

After him spoke an old Kickō man, and the substance of his talk was much the same.

As soon as the second man had finished speaking, then the boy who held the lacrosse-stick tossed the green ball into the air between the two sevens, and the game was on. Then from the gallery came other players, until more than twenty on a side were at play. The game ended with the score of three to one in favor of the Kickō side.

A great supply of food had been prepared in a lodge near by the

field. It was prepared and given by the people who had adopted the boys. By virtue of their victory the Kīckō players had the right to claim the food as theirs. So, assuming the rôle of hosts, they extended an invitation to their defeated opponents to come to the feast and eat. At the same time they twitted them of the ease with which they disposed of them in the game. A few Tō'kân men accepted, placidly submitting themselves to the fun poked at them during the feast.

Two ponies, saddled and bridled, and laden with calico, blankets, and other gifts, stood in front of the lodge. As soon as the feast began, the boys climbed into the saddles, and then their ponies were led away toward the west. Each pony was led by a man on foot. About half a mile from the lodge the boys dismounted and led the ponies themselves afoot. The men went back to the feast.

The departure of the boys from the lodge was a symbol that the souls of the dead whose places the boys took were then set free and on the road to the spirit-world.

#### KĪYAGAMŌHAG'

The Kīyagamōhag' are the ones who do the fighting for us. When war is made against us, they are the first to go; others follow afterwards. They have manitou power, and the manitou looks upon them with favor. They have the power to change themselves into a thin mist. This mist is like faint blue smoke, and it enables them to keep out of sight of the enemy. When they die in battle, it is as if they were weary unto fatigue and lie down to sleep. They lie down with the hope of rising with the dawn in the spirit-world.

Kīyagamō" takes the place of a comrade who has died in battle or in quiet life. There is dancing and feasting at the time, and it takes almost a whole day. Only the invited come to the ceremony. There is one who is in charge of all that is doing. He walks around with a whip in his hand, and sends away all who are not invited. He keeps up the enthusiasm of the dance; he prods any one who lags, and he often uses the lash. He sees to it that none shall sit while music and dancing are going on. It is not right to show lack of interest in the feast and dance, because it makes the journey of the soul slow, toilsome, and lonely.

The Kīyagamōhag' put some food in wooden bowls, and place the bowls with ladles beside the fire. Then they eat up all the food and put away the vessels. But this is only going through the act of eating and of putting away the vessels, for the food is yet in the vessels, and the vessels are still by the fire. The food is for the souls of dead Kīyagamōhag'. The souls come to the fireplace at dusk, and carry the food with them to the world of ghosts. There they, and the soul for whom the dance and the feast were made, eat of the food together.



The Kiyagamohag<sup>1</sup> end the dancing and feasting when the sun is going down behind the west. They leave in a body, and go, beating on drums, and singing lamentations. The lamentations are sung for the soul then on its way along the spirit-road. The soul hears the songs even until it enters the world of ghosts.

#### TWITCHING OF EYE AND MOUTH, AND RINGING IN THE EARS

Twitching of the eyes is a sign that one will see a stranger: a young man will see a girl, he will fall in love with her, and she with him; a girl will see a young man, and the same thing will happen to them; and old folks will have a visit from old acquaintances.

Twitching at the mouth is a sign that one will eat something particularly delicious.

A ringing in the ears means that one is being talked about; in the right ear, it is of good report; in the left, it is unpleasant.

#### FASTING OF CHILDREN

Some children are born with dark complexion. It is a sign that they have manitou power, which makes it easy for them to commune with the manitou world. Such children begin early to acquaint themselves with the mysteries of life and the spirit-world. They learn to converse with ghosts.

They fast and keep vigil. Four days they remain in that state. They go with faces painted black with charcoal. A face blackened with charcoal is a sign that the child seeks the presence of the manitou. Often children fast merely for the sake of reaching the presence of the manitou; but fasting in this way usually comes to an end when a child has arrived at the age of ten, sometimes twelve. Fasting after that is for a purpose.

But in these days few are the children who come born with an easy access to the manitou.

#### DEATH

*On Death.* — All of you remember when I was very ill and everybody seemed to think my time had come to die. My feeling about death at the time was the same as it was before the illness.

I would have died with a calm and easy mind. I asked that my garments be as plain and simple in death as in life, and that my face and body be free from ornamentation with paint or jewel. It was my wish to appear the same in death as in life, for I dislike the idea of getting into a gay costume.

Much display at a funeral never has impressed me with deep feeling; and so I desired that no undue ado be made at my burial, and that the reverent regard for the last lingering moments of my soul be shown with silence and repose.

It is natural for one to die, and hence there is nothing unusual about it. It is the same as going on a far journey, and I like the thought of making it as a journey here in life. I know that yonder behind the west, somewhere in the great distance, there flows a river, that over the river is a bridge for me to cross, and that there on the farther shore awaits one who will give me welcome. I do not know what my life in the spirit-world will be like. I concern myself little about the thought of it. I simply rest confident that I shall find it natural and simple, the same as here.

Such are my notions about death, and I have yet no good reason to change them.

*Burial.* — I once saw a body brought to a grave on a stretcher. The stretcher was made of two long poles and a reed mat. The poles ran parallel, about two feet apart; and the mat doubled into half, forming the bed in between. Four men carried the body, the shoulder of each under one end of the pole.

Over the mouth of the grave, and resting on supporting sticks, lay the coffin, which was made of pine planks. The body, wrapped in the mat of the stretcher, was laid in the coffin.

The face of the dead was then uncovered. Two vessels — one with food, another with water — were placed beside the body. An elderly man stepped up to the head of the coffin and sprinkled holy tobacco over the place where he stood; and then he delivered a farewell to the dead, sprinkling the holy tobacco over the body all the while he talked.

When he was done talking, then friends and relatives walked up to sprinkle some more of the same kind of powdered tobacco. Relatives of nearest kin added parting words in an undertone.

The coffin was then lowered into the grave by the burial attendants, and covered over with earth. Over the mound was built a shelter made of the logs of small trees. It was to keep burrowing animals from injuring the grave. At the west of the grave was stuck a stick with a curve at the top. The curve was painted red, and pointed westward. Two dead puppies were placed in front of the staff. Both faced the west with legs outstretched, and were represented as if running along ahead. They had been choked to death a little while before, and were still warm and limp. Small bands of red cloth were tied about each neck and each front foot.

A man closely related by blood to the dead sat a few steps away from the head of the grave. About him was a quantity of goods of various sorts. The goods consisted of calico, blankets, beads, and domestic articles, like wooden bowls and ladles and woven bags. They were gifts for the burial attendants. The man waited until the mourners and others began to disperse, and then distributed the presents. The burial attendants were the last to leave.

*Behavior at Death.* — Death in the village creates silence and calm throughout all the lodges. Conversation is subdued and held in an undertone. Laughter is controlled, and children are permitted to make no noise.

*Burial and Funeral Rites.* — A girl had died. Her father then went out and asked a number of men to look after her burial. The mother had women come to care for the body and dress it. The men dug the grave, and at noon they fetched the body there.

A man had been chosen to say a farewell to the dead. He was the first to sprinkle holy tobacco on the body, and after him came the attendants. Then the body was lowered into the grave and covered over with earth.

When this was done, the father began the distribution of gifts to those who had helped at the burial. The gifts consisted mainly of things which the parents had got for the purpose, like garments and the material for garments. But some of the things were the girl's own personal belongings, and they were given to the attendants she had known best, and with whom she stood in an intimate relation.

The attendants had had nothing to eat all day. In the evening, after the sun had set, they went to the lodge where the girl had lived. There they found food already prepared for them, — the best kind of food that the parents were able to get. The father and mother ate with them. This was done every evening for four days. The men ate nothing during the light of day, and came to the lodge at evening to eat of the food which was laid and prepared for them. It was done with the idea that the soul of the girl lingered four days and four nights about the old home, and then went its way westward to the spirit-world. It was, furthermore, a symbol of feeding the soul. The soul partook of the food through and by means of each one who ate.

*Sacred Tobacco at Burial.* — Sacred tobacco is sprinkled on the dead as an offering to Tcīpayāpōswa. The soul takes it to the spirit-world, and there gives it to Tcīpayāpōswa. The soul names the persons who made the offering. This pleases Tcīpayāpōswa. He listens to their prayers, and brings to pass the things they ask.

*Mourning at Burial.* — Sometimes a lament is sung at burial. It comes after the grave is covered over, and when all but the relations have gone. Often only but one remains to wail the lament. It is believed that the soul hears the song, and takes it away after the fourth day, when it departs for the spirit-world.

*Feeding the Dead.* — I was once stopping at an old woman's lodge. With her was living a young man who was cousin to her. One evening at dusk she asked us inside, and gave us a small bowl of blackberries cooked with maple-sugar. She withdrew to another part of the lodge, where she sat in silence.



When we were done eating, we went back outside, and this is what the young man told me out there:—

"She once had a daughter, and she was fond of her above everything else. The girl had grown up, and was kind, obedient, and never a care on her mind. By and by the girl died, and it seems that the mother has never been happy since. I have often found her alone, and seen her wet in the eyes; that is when she has been thinking of her daughter. Her thoughts seem constantly about her. She believes that when she is asleep, the girl comes to her and often converses with her.

"What she did this evening, she has done over and again. She seldom forgets her daughter when she has something delicious to eat. She likes to prepare it as she did the berries, and call somebody in to eat it. She does it because she is feeding the soul of her daughter. She gets a good deal of consolation on these occasions, because she feels that then her daughter is present. To have us eat the berries was the same as having the soul of her daughter eat them. We took the berries into our bodies, but they have nothing to do with the nourishment of our bodies. It is the soul of the girl that gets the good of the berries."

#### MOCCASIN GAME

The appurtenances of the moccasin game contain four moccasins, a lead bullet, a bullet-finder, twelve point counters, a number of game tallies, a blanket to play on, and a drum to sing by. The moccasins are usually of buckskin, of man's size, and laid side by side with soles down. The lead bullet varies in size; one about a quarter of an inch in diameter is good. The bullet-finder is a stick about as thick as a finger, and varies in length from two to three feet; it can be dispensed with, the hand can be used instead. The twelve point counters are small wooden stems, each of which is usually about as big and as long as an ordinary unused lead-pencil. The game tallies are short sticks sharpened at one end to stick in the ground; their number depends upon the number of games required to win a stake. One stick stuck in the ground counts a game won. The drum is usually the kind held in the hand, and having but one head.

The game is played by two opposing sides, who sit on a blanket facing each other. Any number can play on a side, and a still greater number can take a side. The latter take no active part in the play; they can bet, and lend their sympathy.

One man at a time hides the bullet, and one man at a time hunts for it. The players take turns hiding and hunting; but he who is good at hiding, and he who is clever at hunting, have a longer inning than those not so proficient. The side that hides the bullet has the drum to sing by; they keep it as long as the other side fails to find the bullet. It follows the bullet, changing hands when it does.

The hunter seeks for the bullet with the finder. He uses the finder to turn over a moccasin or to strike it. To turn the moccasin over is a guess that the bullet is somewhere else, but to strike the moccasin means that it is there.

Twelve points make a game, and the side first making them wins a game. The scoring of points may be described as follows:

Let the moccasins be called 1, 2, 3, and 4. Let the bullet be hid under moccasin 2. If the seeker first turns over any one or two of the other three moccasins and then turns over moccasin 2, he loses a point. But if, after he has turned over any one or two of the other three moccasins, he then strikes moccasin 2, he wins a point. Furthermore, he gets the bullet, and it is his turn to hide.

If the seeker does not turn over any moccasin at all, but at once strikes moccasin 1 or 3 or 4, he loses four points. But if he happens to strike moccasin 2, then he wins four points; it is also his turn then to hide the bullet.

The side that first wins twelve points wins the game. If the other side wins the next game, then both stand nothing to nothing, the same as when they began. To win a bet, one side must hold a "love" score of games against the other. For instance, if each side puts up a pony and it is agreed that five games shall win the bet, then the side that gets five games to the other's nothing is counted the winner.

#### VISITINGS

*Visit of a Stranger.* — It is best for a visitor coming to the Foxes for the first time to show himself as soon as possible at the lodge of the chief of the Fox Clan. The chief receives him with due hospitality. He welcomes him with a shake of the hand, he has food placed before him, and lights a pipe for the stranger. Then the chief waits to hear the object of the visit.

After the chief has heard what the guest has to say, he takes him to the chief of the Bear Clan. After an introduction, the Fox chief states what he has just heard from the lips of the visitor. This taking of the visitor to the lodge of the Bear chief is a sign that the stranger is welcome.

The Bear chief entertains him with food and a smoke, and offers the hospitality of his lodge. The visitor is then free to go to the lodge of any one he knows. His call on the two chiefs gives him protection while he is among the people. The tribe holds itself responsible for his protection. It holds itself responsible for any physical violence that may happen to him while on his visit. This responsibility lasts till his departure. The responsibility does not hold if the call is not made on the two chiefs.

*Visit.* — A stranger's first visit to a lodge means a good deal to him

personally. He is on parade. He is not stared at, but nevertheless he is watched. Much is made of the eyes, for it is supposed that the character and direction of a glance have much to do with betraying the thoughts of the mind.

The placing of food before him to eat is one of the first acts of hospitality he meets. It is good etiquette to show that the food is delicious; soup should be sucked from the spoon with much demonstration; and nothing should be left on the plate uneaten, especially if the food was put there by the host. Illness of a most apparent nature is the only excuse for inability. It is common to make the guest a present. This is a token of welcome and a sign of good-fellowship. A tactful guest will show his appreciation and gratitude more by his general manner and behavior than by word of mouth.

The subject of conversation can be on anything of mutual interest. But there are a number of topics which are almost sure to come out. For instance, an old man is apt to speak of past experiences; an old grandmother is likely to talk about her grandchildren; an unmarried man is liable to be subjected to questions about marriage, and may be made to listen to advice, partly in jest, of the desirability of a wife, the means of obtaining one, and where she is likely to be found. A young man who is unable to play at love is looked upon as abnormal.

It pleases the mothers and grandmothers to see the visitor bestow some attention on the children, but it is not good form to be effusive or over-attentive while the acquaintance is yet in the making. Over-indulgence is liable to be misinterpreted, and the visitor may be suspected of designs.

One takes leave at one's own pleasure, and can pass out of the lodge without a parting word with the host. The departure, however, must not be done while cooking is going on, or when a mat is being laid for a meal.

After this introductory visit, one is expected to look upon the lodge as a place where one is always welcome, no matter at what hour of the day or night one may happen in. The next reception may be shown with very little attention, with nothing more than a passing recognition of the caller's presence; it is sure to be free from any formality if the people happen to be engaged at the time in some kind of work, like the preparation of corn, the making of a mat, or getting ready for a ceremony. A feminine member will come and spread a mat, and on it place vessels containing food. It is just as likely that this will be done in silence; the woman will return to her work without a spoken word, and leave the guest alone to his own devices.

*Visiting Relatives.*—Within the circle of one's kin and acquaintance one moves with varying degrees of familiarity. The character of the familiarity corresponds with the nature of the intimacy. Usually



one can enter any lodge within this sphere, and violate no convention. It is expected that one shall know one's relations, both by blood and adoption. Lack of recognition of a relationship leads to a number of interpretations. One is that the relationship is ignored simply because of ignorance; such a fault is easily passed over. A second is based on a suspicion that one has committed something dishonorable, and that a feeling of shame leads one into isolation; blame of this kind is not rigorous. Another is that one feels an uncomfortable sense of the fact of the relationship, that one stands in a patronizing attitude and feels a kind of shame because of the connection; this is a serious accusation, and if one is suspected of ignoring the relationship to the point of disowning it, then the blame is pitiless.

It is not good form to call at a lodge where one is not acquainted, except in answer to an invitation or for some special purpose, as the conveying of a message and the doing of things that bear an impersonal character. This reception on such occasions is that of a stranger.

A simplicity of manner prevails on the side of both guest and host. The politeness and consideration shown on both sides is marked by *naïveté* and sincerity.

*The Return of a Relative.* — It is the first duty of a person who has been absent for a long time to visit his relatives. It is a good thing, though not essentially necessary, to take presents along.

#### DISPERSION

*First Version.* — The Foxes used to dwell at the north, by the shore of the sea. There they lived until many nations came together and fought against them. Of all the nations, only two there were that did not war against them; they were the Ioways and Otoes.

There was a certain young man in the camp of the Foxes, and he had the knowledge and use of mysterious power. He beheld how sore the Foxes were pressed. And when the nations came and camped round about the Foxes, hemming them in from all sides, he blackened his face and fasted.

All this took place in the summer, at the season of ripening corn. By and by the young man came out of the fast. Speedily he sat down by a drum and began to beat upon it. At the same instant he sang a song; it was a song of prayer calling for deliverance. The song contained power; for, lo, it began to snow! All night long it snowed soft, silent, and deep.

The fighting men of the enemy had withdrawn to their lodges, and there great sleep fell over them all. In the morning the snow lay deep everywhere. When the sun hanged high, it began to be noised about in the camp that the Foxes had escaped; and then a great cry went up, "They have gone! They have gone!"

Thereupon the camp was moved with a great stir; bodies of men ran to and fro, seeking whither the Foxes had fled.

*Episode of the Dispersion.* — In the days when the Foxes were hemmed about and surrounded by the nations, a thousand men came together. They were the oldest in the nation. They called the young men together and spoke to them in this wise: —

"The end of our days is nigh at hand, and we have but a short while yet to live. We feel it best to free you of the burden of caring for us. We are now going forth to meet the enemy, and we will fight as long as life and strength in us will permit. We shall never return; and when we die, it will be at the hands of the enemy, and, we hope, after we have caused them sacrifice. We leave a parting wish with you, young men. Protect the women and children. Treasure the mystery-bundles, and take care that you never lose possession of them."

And the old men went forth to battle, and never a one came back.

*Episode of the Dispersion.* — Of those that went into the northwest, four hundred women and a man were made captive. The name of the man was Ta'kamisāw\*. They were led away with hands bound behind their backs.

One night the women began to wail for their people, and they cried to the manitou for deliverance. Lo, and their prayer was not in vain! Deep sleep fell over their captors, and that same night they made their escape. By day they lay in the reeds of the hollows, and by night they journeyed over the plains. They were seen by the enemy on the fourth day of their flight, but they were able to make their escape. At last they overtook their people.

*Second Version.* — Long ago the Foxes dwelt in a distant land at the east. It was when all the nations came together and made war against them. They were a long time fighting, and many fell on both sides. The nations came and camped round about them, and the Foxes had no way of escape.

Then it was that the Foxes saw it was best for them to leave the land if they could, else they would all be slain. One night late in summer a deep snow fell on the earth. On that same night a man took a rawhide rope and started off on a walk; he held the rope in the hand, and let it pass over the shoulder and drag behind on the snow. Thereupon, men, women, and children fell into line behind the rope; they followed it out of the circle of the besieging camp, and away from danger of the foe. So silently moved they out of the camp, that not a sound did the enemy hear during all that night. The fighting men of the enemy had taken to their lodges when the snow began to fall, and there they remained and slumbered until the sun rose on the morrow. And when they awoke and found the camp of the Foxes

abandoned, a cry went up, "They are gone! They are gone!" Then they went in pursuit.

At the time, Wāpasaiy<sup>a</sup> was chief of the Foxes. He let the foe take him captive. He was led away to a place where a great throng gathered to behold him. There he was bound fast to a tree; his back was against it, and he stood straight. The warriors sat on the ground in front, and watched him in the face. The people drew nigh, and began to mock and reproach him. Stiff and rigid he stood for a long while, and without a word he took his abuse.

Then all of a sudden out came one of his arms, and he pointed his forefinger at them who mocked. Speedily a deep breath he took, and snapped the cords over his chest. The cords fell to the ground, and he walked forth from the tree. The people opened apart, and gazed upon him with wonder as he passed out of their midst. Verily, he was a manitou, and not an ordinary mortal.

*Migration.* — The Foxes journeyed northward until they came to a place where they parted in three directions. Some went past the head waters of the Mississippi, and fought their way through the land of the Sioux; then they turned southward, and journeyed over the great plain country; again they changed their course, and went eastward until they came to the broad Mississippi; they crossed the water and came to Rock River; they saw the land was good; they seized and held it, and there they dwelt.

Others went away into the northwest. It is said that they journeyed across the plains, and arrived at the source of the Missouri. Here they stopped to live, and joined themselves with other nations.

The rest continued northward, and there they scattered again. They stopped among the lakes, and there they dwelt. There they can be found even to this day.

#### WĀBASAIY<sup>a</sup>

Wābasaiy<sup>a</sup> was a chief of the Foxes when they dwelt by the sea. He was not mortal, he came from the manitous of the sky country. He was chief when the nations came against the Foxes and surrounded them on every side.

In the camp of the foe were some Sauks and Kickapoos. These stole into the Fox camp, and warned the people of what would happen if the enemy prevailed; they warned the Foxes that they would all be slain, — all of them together, men, women, and children. The Sauks and Kickapoos advised them to make an escape, and promised them help to accomplish it.

Thereupon one evening a young man began to beat upon a drum and to sing a song. The song he sang was a manitou song, and it put the enemy to sleep and caused the snow to fall. The snow fell all



night and piled up high; and while it snowed, a man went outside with a rawhide rope. He dragged it over the snow and made a trail, which the people followed. He led them eastward to a place where they fortified themselves.

At the same time a great host of young men slipped through the circle of the enemy, and went in another direction; they made a wide path in the snow purposely to draw the enemy into pursuit.

The enemy awoke in the morning, and found that the Foxes had left their camp. Straightway they began to look for them; and when they found the wide trail, they fell in, and followed it up until they came upon the young men waiting in battle array. They rushed at the Foxes, and, oh, what a fight! The Foxes held ground until they thought that the old men, women, and children had secured and fortified themselves, and then they gave way. They fled toward the fort, and made it without being cut off.

The foes came with a rush, and flung themselves against the fort; but they were beaten back as often as they came. They were unable to make a breach. So many of them fell, that they lost heart and withdrew.

By and by the Foxes felt it safe to leave the stronghold. They went with haste toward the northwest, and came to a place where the seas joined with narrow waters. The straits were frozen; and they were passing over the ice when up from behind came the enemy on the run. They had the women and children pass on ahead, while they set themselves in array and waited.

As they watched the foe come on, lo, they beheld that they were only the Ojibwas, the nation that had taken the lead in all the war. The fight took place there on the ice, and it went ill with the Ojibwas. Some got away, but most went under the broken ice. After this fight, the Foxes had no further trouble with the enemy.

They continued their flight on a westward course; and when they had come to a great distance, they swung round toward the south. They kept going till they came to the country of Green Bay and Wisconsin River. There they tarried; and, liking the country so well, they decided to abide there and make the place their home.

This was not altogether pleasant for the people living round about. As a result, the Foxes had to fight them to hold what they held. On the north were the Ojibwas and Menominees; on the west were the Sioux. With these nations they were ever at war. At last, but still holding claim to the country, they moved southward into the Rock River country, where their friends the Sauks lived. They joined themselves with these people, partly with the object of protecting themselves, and partly with the purpose of becoming stronger so as to hit back at their enemies.

The Sauks had come from the northeast, somewhere south of the sea. They were at peace with the Foxes on the north. After long years there came to be much going to and fro between the two peoples, — Sauks to the Foxes, and the Foxes to the Sauks. In time the two peoples began to get wives from each other; and since the language was so nearly alike, it was easy for them to make an alliance.

This kept up until the Sauks began to have trouble with the white man over the possession of the Rock River country. The Foxes as a nation took no part in the dispute. They moved across the Mississippi to a country which they claimed as a hunting-ground. Here they began to dwell when the Sauks went to war with the white man and the Indian nations that helped him. And here, when the war was over, came the Sauks, who found an asylum and a place of refuge. Both peoples lived in a way like one nation, but they had different chiefs and different villages. This continued so till they went to Kansas; and while there, they began to grow wider apart. Finally the Foxes were not satisfied with the way the Sauks were trying to control matters of common interest, and so went back to Iowa. Mäminwānigä\* was chief of the Foxes then.

#### CHICAGO

Once on a time long ago the Red-Earths were dwelling by the sea. During that time some men once went out to look for game. They stopped and made camp near the shore. On looking out at sea, they saw a black object off there. Presently they could observe that it was approaching. They kept watching till they made out a great skunk. It was making straight for the place where they were.

Thereupon they went into hiding. They waited for the skunk; and when it came out of the water, they killed it.

It was a big skunk; they had never seen one larger. Then they remembered that the place where they were was a region of many skunks. The big skunk probably lived there, and was on his way home when he was killed; so, at least, was what the men thought. They regarded the skunk as a manitou, so they named the region Place-of-the-Skunk. They meant by the name all that part of the sea where they saw the skunk, and the adjoining region, where the skunks were so many.

At the southern end of the sea is a white man's town to-day; it is a big town, and it had also the name of the Place-of-the-Skunk. It was near there somewhere that the Red-Earths killed the great manitou skunk.

#### AN INCIDENT

Once a man fasted. In the vision he had he was told that his enemy was to be found at one or the other of two hills. The hills were far

out on the plains of what is now Kansas. He set out for the place to find his enemy. The enemy were the Comanches. The scouts on ahead reconnoitred the first hill which the adopted in his fast had seen. No enemy was found. The scouts reported no enemy, and pushed on to the next. Before arriving at the place, they came upon an old Comanche man picking the lice from his hair. Beyond him was a big camp of the Comanches.

The scouts did a most unusual act. They shook hands with the old man, they themselves extending first the greetings. This was contrary to all custom, for their mission was especially that of vengeance and death; and so, instead of showing peace and friendship to the old man, they ought to have slain him then and there. And then they should have reported the news of the camp to the main body that was yet coming. The whole force then would surprise the camp by a sudden attack. But instead of doing what they should have, the scouts let the old man go to his village, while they retired in the direction of their main war-party.

In a little while the scouts were fleeing for their lives with the whole force of the Comanche warriors after them. The Comanches were gaining ground on them; and at the river the scouts saw on the opposite shore from them their war-party just coming down to the water to cross. The scouts pushed on to meet them, and hardly were they in the water when over the high bank into the water plunged the Comanche horsemen. The Sauk and Fox war-party came on to meet them, and the fight was fought in the water in the middle of the stream.

The Comanches were beaten back, and many scalps were taken there in the river. The dead Comanches were floated down stream after the scalps were taken from them.

In the retreat the Comanches left one of their men to cover the rear. He was a short man, with only a bow and a few arrows. He alone held back the body of the Sauks and Foxes till his friends had got far away. As the men rushed on him, he would feign as if to shoot, and thereupon the Sauks would fall back; the same thing re-occurring till at last the men rushed upon him, and trampled him under with their ponies. They had to ride over him, because they seemed unable to hit him by shooting at him, and he seemed able also to dodge their bullets!

The Sauks cut him open to take out his heart; but, instead of the heart that is usual for man to have, there was found in this man only a small piece of gristle. The possession of the small heart was what made him the brave man that he was!



## BLACK-HAWK WAR

The Sauks and Foxes were living together at the time, in the Rock River country. White people had been coming in for some time, and helping themselves to the land. Wherever they selected places to live, there they settled down and began to make homes for themselves. The people beheld these doings, and were not at all pleased. When they made protests, the reply they got was that the land was no longer theirs, that it was now the white man's.

About this time came officers of the government, and the chiefs and head men met them in council. The white men presented a paper. It said that an agreement had been made between officers of the government and head men of the Sauks and Foxes; that according to the agreement, the people had given up the possession of all the Rock River country, in return for which the government had paid money, sugar, coffee, pork, tobacco, salt, and whiskey; and at the bottom of the paper was signed the names of the men of both sides who made the agreement. The principal man on the side of the government was the head official at Shallow Water (St. Louis); and the principal man on the side of the Sauks and Foxes was Kwāskwāmī<sup>a</sup>. The agreement had been made in the winter-time.

The whole business came with great surprise upon the chiefs and councillors. The paper made clear one thing: it verified the ugly rumors that had gone from mouth to mouth about Kwāskwāmī<sup>a</sup>. It was known to all that he had gone to spend the winter near Shallow Water. His object was to be near a trading-post where he could dispose of his pelts as fast as he got them. But it was rumored that he spent much time at the post, and that he hunted little; that he hobb-nobbed with the big official there, and that he had much money to spend; that he drank a great deal, and was often so drunk that he was absent from his camp for a long period at a time; and that all the while, even up to the time of his departure, he had plenty of food to eat.

Now, all this was very strange, and the people wondered how it had come to pass. Then, as now, they knew they kept tab on the wealth of one another, and it was easy to guess the limit of one's possessions. Moreover, it was particularly easy to guess how much a man like Kwāskwāmī<sup>a</sup> had. He was just a prominent man of a small group of people who happened to have their camps near by one another. This small band made up the party that went to camp near Shallow Water. It was men in this party who signed the paper with Kwāskwāmī<sup>a</sup>; and it was the people of this party who spread the gossip about Kwāskwāmī<sup>a</sup> and his doings at Shallow-Water post. Kwāskwāmī<sup>a</sup> and the men whose names were on the paper denied ever having touched the pen. They must have lied, or else they were drunk at the time and did not know they had touched the pen.

The chiefs and councillors tried to explain to the officers the position of Kwāskwāmī<sup>a</sup>, — that the man was not a chief; that he had no power to make a treaty with another nation; that his act was not known before or at the time he did it; that he was not made a delegate to make a treaty on behalf of his people; and that what he did, he did as an individual. They tried to explain to the officers that it was necessary, when a question came up about the cession of land, to let the whole nation know about it; and that when a cession was made, it was necessary first to get the consent of every chief and councillor.

It was of no use to talk about these things. The officers said that the agreement had been made, and that both parties would have to stand by it; that they had come, not to talk about the treaty, but to tell the people to move as soon as possible across to the west bank of the Mississippi.

Naturally the people were loath to leave their old homes; but some had made up their minds to make the best of a bad bargain, and go to the new country. Those most of this mind were the Foxes. Pā-wicīg<sup>a</sup> was chief of the Foxes then, and he led his people over across the river. With the Foxes went a band of Sauks.

Among the Sauks was a man who had been prominent in council; his name was Keokuk.

Most of the Sauks were not for going, especially men of the younger class. There was at this time among the Sauks a great warrior; he was of the Thunder Clan, and his name Big-Black-Bird-Hawk. The young men rallied about him, and talked to him about holding the old home, even if it meant war with the white man. He was not willing at first, because the number of his Sauk warriors was not big enough for a long, hard fight; and they had few guns and little ammunition, though they all had bows and arrows. He had fought with the English and with the Shawnee Tecumseh, and knew what it was to fight against the government.

In the midst of these events, he was visited by emissaries from other nations, — from the Potawatomes, Kickapoos, Winnebagoes, Omahas, and the Sioux, — all of them offering help to drive back the white man. A prophet among the Potawatomes told of a vision he had of the manitou, by which power came to him to foretell events. He said that the Big-Black-Bird-Hawk was the man to lead the nations and win back the old homes of the people; that when the fight began, speedily would rise the dead to life again, and the warriors would be without number; that back would come the buffalo and the game-folk that had disappeared; and that in a little while the white man would be driven to the eastern ocean and across to the farther shore from whence he came.

In the end the Big-Black-Bird-Hawk was prevailed upon to go to

war. No sooner had he begun, when he discovered that he would have to do the fighting with only the warriors of his own nation and a few others that came from the Kickapoos and Foxes. The chief of the Potawatomies who had urged him so strongly to fight gave the alarm to the white people, and took sides with them as soon as the fighting began. Instead of the Sioux and Omahas coming to his help, they fought against him; and when the Winnebagoes saw how things were going, they joined also with the whites. Indeed, there was little fighting between the Sauks and the white men; most of the fighting was between the Sauks and the other nations. It was the Winnebagoes who made the Big-Black-Bird-Hawk captive. They turned him over to the white men, who carried him away to the east and kept him there a prisoner. After a time he was permitted to return to his people, whom he found living on the west bank of the Mississippi. A short while after he died. Some white men stole his skeleton, and placed it in a great building, where it was on view. The great building caught fire; and it was burned up with the bones of the warrior of the Thunder Clan.

The reason why these other nations took sides with the white man was partly because they were urged to do it; but the main reason was that they now saw a chance for them to get back at the Sauks. But they had occasion to regret what they did. When the war was over, and when the white man knew nothing about it, the Sauks, with the help of the Foxes, went at the various nations; they went at them one at a time. And of them all, the Sioux were the only ones who came back to fight. This war was the last of the wars with the Sioux. They were driven out of the country which the white men call Iowa. Such was how the Sauks and Foxes came into possession of Iowa. It was a right which the government acknowledged when it came to the purchase of the country from the Sauks and Foxes.



PIEGAN TALES<sup>1</sup>

BY TRUMAN MICHELSON

WHILE with the Piegans of Montana last summer, I collected the following tales in English. This was merely incidental to obtaining some first-hand knowledge of the language to determine its general position among Algonquian languages. Though Mr. D. C. Duvall interpreted but one of these tales himself, and related the last one, I have to thank him for providing interpreters for the others when he was not available. The informants were Big-Brave, Mrs. Julia White Swan, George Pable.

I. HOW THE BEAVER-BUNDLE WAS INTRODUCED<sup>2</sup>

A boy was an orphan, and his grandmother reared him. He was very poor, very ragged. He had sore eyes, and was very dirty. After he was washed, he was a very decent-looking fellow.

In those days the Piegans had no horses, but only dogs, with which to travel about the country. The head chief then had three wives; the youngest was a girl.

In those days Piegans were not jealous of their wives. The women had a dance-society, and at those dances they would imitate the dress of their lovers. So it appears, now and then the head chief's youngest wife had had connection with this boy.

The women started to have one of these dances. They began to dress up as they were going to the dance. So the head chief said to his wives, "Some one of you must have a lover. Why don't you dress up and go to the dance?" For a long time none of them got ready. Finally the youngest began to fix up, asked her husband if he had any coyote-skin. So the old chief began to dress her up as her lover looked. Her lover was very fond of carrying coyote-skin around his arms and legs and on his head. So she dressed just as he used to dress. He always wore the bottom of his robe round in front, so she cut her robe round in front. As soon as the chief saw how she was dressed, he knew who her lover was; and it made him ashamed that she had had connection with such a poor fellow with sore eyes, and so dirty; but he said nothing. So after the girl went to the dance, all who were in the dance knew whom she was imitating.

So when they commenced dancing, this young fellow told his chum between-times, "I've been haying something to do with the chief's youngest wife." His chum didn't believe him. He laughed at him.

<sup>1</sup> Published with permission of the Smithsonian Institution.

<sup>2</sup> Compare Wissler-Duvall, pp. 81-83.

"Well, partner. I don't think that girl would have anything to do with you." — "Chum, let's go down to where they are dancing, and see who is there!" So they went down there. When they arrived there, he saw the girl dressed just as he was; and his partner saw her too. So his partner believed him, and said, "You're right, partner; you have had something to do with her; she's dressed just like you."

They were dancing at the time; so the girl spoke out after she had finished dancing, and told the people, "When the river gets warm, I'll float to the shore."

So it made the fellow ashamed to see her dressed as he was, because everybody knew then that he had had connection with her. They walked away, this fellow and his partner. He said to his partner after they had walked away, "Partner, come with me! I am going to some of these lakes to search for a dream, so that I may be a medicine-man. You will know where I am, then you may go home." His partner went with him to the side of a lake where there was a beaver-dam. He said to his partner, "In four days come back after me." So his partner went home and left him there.

He lay there four days, but didn't get his dream. He got up and left the place, and his partner came back in four days. He searched diligently everywhere for him, but could not find him anywhere. He went home. He thought his chum had been killed by the enemies.

The fellow that was searching for a dream went to the river and lay on a high cliff. He lay there crying, and acted in such a way as to inspire pity. He looked, and saw a boy near him. This boy said to him, "Partner, my father wants you to come down to his lodge. Shut your eyes." He shut them. When he looked up, he found himself in a beaver's lodge. He looked around. He saw the old man and old woman, who were Beavers. The old Beaver said, "My son, what are you sleeping around here for?" — "I'm sleeping around trying to find a dream to lead me through life." The old Beaver said, "My son, that's not very hard to do. Some day you will be a head chief of your tribe, but you have to stay here all winter with me." The old Beaver said to him, "What do you eat?" The young fellow said, "Well, I eat meat, and I eat pemmican." So the old Beaver said to his own son, "You go out and get me some buffalo-dung." So the young boy went out and fetched a lot of buffalo-dung. The old Beaver went through his performance of medicine-man, and covered up this manure. When he took the cover off this manure, it was all pemmican.

The young fellow lived on pemmican that winter. All around the inside of the lodge the old Beaver had different medicines tied up, — birds, beaver, weasel-skin shirts, and other medicine-shirts. At the exact rear there was a round pool of water. In that pool of water there

was a stick floating. That was supposed to be the old Beaver's son, but had turned into a stick. The old man said to the young fellow, "My son, when the river goes out three times, you may go home."

Every moon (i. e., month) the old man sent his own son out to see if spring had come; and every moon the old man sent his own son up and down the river to invite all the Beavers on the river and creeks; and every moon all the Beavers used to come and sing beaver-songs. At last the old man went out himself. He came back. He said to the young fellow, "The river's breaking up; in four days you may go home." He said to his own son, "You go and invite all the Beavers you can find to come. I want them to sing for your brother here, so he can take them (the songs) to his tribe." So the boy invited all the Beavers; and all the Beavers came, and sang for four days and four nights for the young fellow. They taught him the songs. The morning after the fourth night the old man said to the young fellow, "Well, my son, you may go home to-day." The next morning (after the fourth night?) the old man and old woman went outside. When they went out, the old Beaver's son told the young fellow, "You see all these medicines which are hung up around here? When my father comes in, he is going to ask you, 'Now, my son, look around all through these medicines here, and pick out what you want to take along with you;' and don't you take any of them. When he asks you, you tell him that you want the stick in the water here. The stick that's in the water, that's the chief of his medicines. He is going to ask you that four times. Don't you pick out anything but that stick. When he asks you that the fourth time, he will let you have it. He will try to put you off and get you to take something else; but don't you take anything else. When he sees he can't put you off, then he will give it to you." The old man came in. Well, the old man sat down. "Now, my son, you're going home to-day. You see all these medicines hanging around my lodge. They are all strong medicines. Pick out your choice, — anything you want to take home with you." The young fellow said, "I don't want any of them. I want that stick in the water." The old Beaver said, "Well, my son, that stick won't do you any good; there are all these other medicines hanging around here. They are better than that stick: you will get some benefit from them." The young fellow said again, "No, I don't care for any of them; I'd rather have that stick." — "Well, my son, you're very foolish. That stick will do you no good. You'd better take something else hanging around here." — "No, I'd rather have that stick in the water." The old man said, "Why, my son, that's foolish; there are other medicines here; they're better than that stick; they'll be of some benefit to you." The young fellow said, "No, I don't want anything else, only that stick." Well, the old man thought long



before he said anything more. Finally he gave a grunt, "Anhahan" (this means it was against his will; he didn't wish to part with that stick). The old man said, "All right! Take your brother, then—take your brother, and look out for your ears. Do not leave him down: always wear him around your shoulders. If you leave him down, that's the last you'll see of him. That stick there is your youngest brother." Then he gave him a bone whistle. "Now, when you are on your way home, you will meet this big river here. When you cross it, it is going to be pretty deep: you can't wade it. Just put your stick down and sing one song. That stick will turn into a beaver. He'll cut some trees down for you, so you can make a raft to cross with."

Meanwhile he was fixing up the young man's face, and made a good-looking man of him. He cured his sore eyes, and everything like that. He made a fine-looking young man of him.

Well, the boy started out for home, bade him good-by, and kissed him.

When he came to the river, he couldn't wade it: it was high water. He put his stick down, sang a little song, and the stick turned into a Beaver. The Beaver walked off and chawed on a tree for him with his teeth. The young man threw the tree into the water. They got on, the Beaver and the young man, and they got across. The Beaver turned into a stick again.

The young man walked and walked; and, as luck had it, when he got to the top of a big hill, he saw a big camp-circle, — a camp of Piegans. He staid on that hill all night. Next morning, when it was early, the Piegans were searching for their horses all over. A Piegan saw the fellow sitting on the hill. This Piegan thought he was an enemy. He rode over to see who it was. He said to the young fellow, "Who are you?" The young fellow said, "Well, I'm so and so." He called his name. "Are any of my people still living? — my sister, grandmother, my brother-in law, and my chum?" This Piegan said, "Yes; they're alive yet. They were looking very pitiful. They camp outside the circle there. We thought you were dead, that you had been killed. They're mourning for you. Their hair is cut off, and their legs are gashed. They're mourning for you." The young fellow said, "Will you tell my chum and my sister and my brother-in-law to make me four sweat-houses just as soon as they can. When they get the sweat-houses finished, send some one after me." So the fellow went back to camp and notified the people to build four sweat-houses just as soon as they could; and he notified them to invite several old men to be sitting there when he (the young man who had been with the Beavers) came.

The sweat-houses were finished, and the young man was sent for. The young fellow came up and went into the first sweat-house. He

invited the old men to take a sweat with him. He said to the old men, "I'm going to sing you songs that you never heard in your life, beaver-songs." He started in with his medicine beaver-songs in this sweat-house, and these old men were very much surprised. They had never heard these songs in all their lives. They went from the first sweat-house into the second, and went through the same performance. When he went from one sweat-house to the next one, he always left a pile of sand where he had been sitting until he went into the fourth sweat-house, and then the sand was all out of him.

From the sweat-lodge he went home, to his lodge where his brother-in-law was; and all his people came there to see him. They kissed him. They were all glad to see him.

Next day after he had got home, in the morning, a war-party was starting out. He said to his partner, "We don't want to keep where the bunch are: we'll keep to one side, just the two of us together."

After they started for war, he began to tell his chum what a medicine-man he was, and his dreams, and all that was given to him when he wintered with the Beavers.

When they had been out two days, they saw the enemy. They walked up to the river. The enemy were on one side of the river, and they were on the other. The enemy were the Cheyenne. The river was so broad and high that they couldn't get at one another to fight. The Cheyenne's chief would come down to the water, and would go up on the hill again. He was talking to his own people, but the Piegiens did not understand what he was saying to his people.

The young fellow said to his chum, "Partner, I am going to play at beaver; I'm going to swim across under the water; and I am going to kill yon Cheyenne chief. You watch me when I get across. When I kill him, I'll dive down stream. But don't go away from here. When the Piegiens all rush down stream, I'll come up here. We'll divide his scalp between us two." That's what he told his chum.

The young man jumped under the bank to make his medicine. He started in with this song [a beaver-song; I couldn't take it down]. When he was about to cross, his partner saw his head above the water. When the Cheyenne chief saw him jump in the water, he ran to the river. He jumped down the bank. He had a big spear. When the young fellow came out of the water to his waist, the Cheyenne chief waded in after him to strike him with his spear. When the Cheyenne chief waded in, the young fellow walked backwards to coax the Cheyenne to come in a little farther. The Cheyenne struck at him with his spear. The young fellow threw up his stick, and the spear struck the centre of the stick, and did not strike the young man at all. As the Cheyenne struck the stick with the spear, the young

man grunted "Anan!" He took the spear away from the Cheyenne and killed the Cheyenne with his own spear. He took the Cheyenne and dove down the creek with him. The Piegans saw him dive down the creek. They all rushed down the creek. He dove up stream to where his partner was sitting when he was halfway across. He pulled the enemy out to his partner, scalped the fellow, and divided the scalp with his partner; and took all that was on the Cheyenne, and divided that with his partner. When the Piegans rushed up again, they had taken everything the fellow had on him.

Well, he and his partner led the way back then. They were chiefs. When they got pretty near home, the Piegans saw the war-party coming over the hill, singing scalp-songs. Some of the leaders of the camp began to cry out, "The war-party is coming back! You had better go out and meet your relatives. There are two fellows in the lead. I don't know who they are. They must have done something wonderful: that's the reason they're so far in the lead." When they got a little closer, then the Piegans saw who it was. The leaders cried out again, "It's so and so and so and so. They're leaders; they must have done something wonderful; their relatives had better go and meet them."

When the head chief heard it was so and so, he said to his wife, "Where's the girl?" Her sister looked for her, and found her in the brush, picking rosebuds, and told her, "There comes your lover; you'd better go change your clothes and go to meet him." She spilled her rosebuds right there on the ground, and started running home. The girl changed her clothes, ran back to her lover, met her lover with a kiss. Her lover gave her that spear and that scalp, and told her, "Give that to my partner. [You see, when one has connection with another's wife, they call him 'partner']."

So when the girl went home with this spear and scalp, she told her husband, "This is what your partner gives you;" and the old chief was very well satisfied. The old chief said to his oldest wife, "Go ahead and cook some grub; I want to invite my partner over here to supper."

When supper was ready, he cried out for his partner to come over and eat with him. When his partner, the young man, came in, the old chief said to him, "I'm the head chief of the Piegán tribe here, but I'm going to give away my chiefship; you shall be the head chief now. There's our wife (pointing to the girl); I give her to you. You shall have her for good. And this lodge, I give you this lodge; and I'll move out. There's my roll of beavers, I give that to you. I have four dogs and four travois; I'll give you two dogs and two travois to haul you around. And now you're the leader of the Piegans. You're the head chief now."



That young fellow introduced the beaver-bundle. The arrow-point on the turnip-bonnet is the arrow-point the young fellow got from the Cheyenne.

## 2. THE WOMAN WHO TURNED INTO A BEAR

A woman had seven brothers and one younger sister; that made eight beside herself. The seven brothers went to war. The woman was in a tepee in a big camp. One evening she told her mother, "I must take a walk." Every evening she told her mother, "I am going to take a walk." The old lady said to her younger daughter, "You must follow your sister next time she takes a walk."

So the younger girl followed her sister that evening, when she took a walk. Her sister went into a thick woody brush. The younger sister crawled up to her. She saw a large bear playing with her. The younger girl became frightened and ran home. She said to her mother, "O mamma! What did I see down there? I saw a big bear." The old woman told her husband, "Your daughter has been with a bear down in the timber." The old man said, "We will go down there and kill him the next time our daughter goes down there."

The girl took a walk again that evening. The old man got a lot of young men to get their guns. They all followed the young girl down to the brush. They sneaked up. When they looked, the bear was playing with her. The girl just started home when they shot at the bear. The elder sister went home, crying, with her younger sister. She sent the younger sister back. "Here, you go back; get me the bear's paw; don't let any one see you." So the younger girl went back and got a paw. When the Indians were cutting the bear in pieces, the girl sneaked up and got one of the paws. She went back with it. "Here you are, sister!" The elder sister was glad to get that, because the bear was her sweetheart, you know.

That evening she sat down crying. The younger sister said, "What are you crying about?" — "I was lonesome for my sweetheart," she said. "To-morrow get all the boys and girls together. We'll go down the brush, and I'll play bear."

So the younger one gathered all the boys and girls, and they went down to the brush. The elder girl, who lay in the brush, said to the girls, "You must take little arrows and tickle me." The boys and girls came up and tickled her. She jumped up and cried out like a bear. The boys pretended to shoot at her. She went into the brush again. The girls tickled her again. She called to her younger sister, "Don't tickle me on the hips; you can tickle me any place else; you must all look out." The younger girl went to the boys and girls. "What did your sister say?" — "My sister says you must not tickle her on her hips." The youngest said, "She can't do anything; let's tickle

her there." So they all sneaked up; and the youngest one tickled her on the thighs. So the elder girl turned into a bear. She ate them all up except her younger sister, and her seven brothers who were at war. The bear ran into the tepees and ate everybody. She went into her mother's lodge and turned into a woman again. She called her younger sister. "You must come. I shall not kill you." So the younger sister came out from the brush. The elder sister said, "Here, sister, you're my servant." — "All right! I'll wait on you, and do anything you want." So she cut wood, got meals, and did everything a girl can do.

One morning the younger one went after water. Somebody called her. "Sister!" She looked all around. It was the seven brothers who had come back. "Come over here! We want to see you," they said to her. "What has become of all the people?" — "Don't talk loud! Sister will hear you. Our sister turned into a bear and killed off all the people." — "You go ask your sister what will kill her." The girl went back. When she came in, her elder sister sniffed around, and said, "It smells as if a person were around." — "Don't say that! There's nobody around." — "Come up here!" the elder one said. "Look on my head and put me to sleep." The younger sister said, "All right!" So she looked on her head, and felt around her face. "Poor sister!" she said, "I love you! I'll be an orphan if any one comes along and kills you." — "Oh, don't be frightened about that, sister. Nobody can kill me with a gun, nor can a fire burn me, nor can I get drowned; I'm a medicine-woman." — "What can kill you, sister?" — "Where I walk on my paws, an awl will kill me there." — "Is that so? I didn't know that." So she put her elder sister to sleep, and went after water again. Her brothers called her again. "What did your sister say was going to kill her?" — "Oh, yes! She'll die by an awl, brothers. You go around the camp and pick up all the awls." They did so.

The next day they went down to the river when the younger sister went to the water. "You take these awls," they said to their sister. "Here's a rabbit for you. You cook it when you get home. Don't give her any, even if she asks for it. Stick all the awls close to the tepee." So the girl went and hid the awls outside, and went into the tepee. She said to her elder sister, "I've got a rabbit for you." — "Cook for yourself alone," the elder sister said. So the younger one started cooking the rabbit. Her sister said, "Look on my head! Put me to sleep again." So she did so. Then she went out and put awls all around the tent, near the door and all around. The girl went back to the lodge. The rabbit was done, but she didn't eat it; she was waiting for her sister to wake up. She woke up. The younger sister said, "The rabbit's done; do you want a piece of it?" — "No! Eat

it alone. Go ahead and eat it. It smells like persons. Somebody must be around." — "No, there's nobody around." So the younger started to eat the rabbit, but hid half of it. "I guess my sister must have eaten all that rabbit," the elder one said, "I had none of it." — "No, I've got some more here for you." — "Eat it all up; don't save any for me," said the elder sister. The younger was putting away the dishes. "Did you eat it all up?" said the elder sister. "Yes; I don't care; I ate it up." — "I'll eat you up," the elder said. "I don't care; you may eat me up," the younger said. She ran out of the lodge. The elder sister turned into a bear again, and chased her. When she jumped out, she stepped on one of the awls and could go no farther. Her brothers shot and stabbed her, and made a fire, and pulled her into it. So the bear was nearly dead. "Let's make a bigger one, so that she will burn up well!" said the brothers. Then she burned to death. Then all left. At the time a little piece of her finger blew to one side. So she came together again. When the brothers and sister looked back, the bear was coming at them again. The oldest one told the middle one, "What do you think? Do you know of anything [that will be advantageous?]" — "I'll save all of you. I'm stronger than sister [i. e., the bear]; I'm medicine," he said. He took out a little feather. He blew it up into the sky. All seven brothers went up into the sky. They became the seven stars [the dipper]. "You run to that rock over there!" they cried to their sister. She ran there. Old-Man sat there making arrows. "Save me, save me! my sister is coming to kill me! She's a bear." Old-Man raised the rock up. "Sit under there!" She crawled under. He shut the rock down on her. He sat there making arrows. The bear came. "Where is my sister?" Old-Man said nothing, but kept on fixing his arrows. "Where's my sister, before I swallow you?" — "Get out!" he said. He took a butcher-knife, cut off her ears and tail. "I'm not going to kill you, just make you suffer," said he. "You're going to look like that." He opened the rock again. "Come out and be happy!" he said to the younger sister. That's the end of it.

### 3. THE BUFFALO-ROCK<sup>1</sup>

There was once a very poor woman who was married. She was the second wife. She had a buffalo-robe. It was all full of holes, it was so old. Her moccasins were as old and ripped as mine.

This woman went after wood. While she was gathering wood, she heard some one singing. She found a buffalo-rock that was singing. It sang, "Take me! I am of great power."

The camp of Indians was about starving. They were near a buffalo drive. She told her husband to call all the men, and they would

<sup>1</sup> Compare Grinnell, *Blackfoot Lodge Tales*, pp. 125 et seq.



sing and bring the buffalo back. Her husband asked her if she was in earnest. She said, "Yes," and asked him to get a small piece of the back of a buffalo from the Bear-Medicine man. She told her husband how to arrange the lodge inside in a kind of square box with some sagebrush and buffalo-chips. She told her husband to ask some men to come, and to ask for the four rattles they used.

It is a custom for the first wife to sit close to her husband. After the second wife had told him this, he had her dress in the first wife's dress and sit next to him.

One of these buffalo-rocks began to sing, after all the men were seated, "The buffalo will all drift back." So this woman asked one of the young men to go beyond the drive and put a lot of buffalo-chips in line; then they were to wave at them with a buffalo-robe about four times, and at the same time to shout in a singsong. At the fourth time they (the buffalo-chips) would all turn into buffaloes and go over the drive, which they did.

The woman led in the singing at the lodge. She knew what the young man was doing. A cow-buffalo took the lead. The woman was singing about the leader that would take them over the drive. All the buffalo went over the drive and were killed. She sang a different song: "I have made more than a hundred buffalo fall over, and the man above the earth hears me."<sup>1</sup>

#### 4. OLD-MAN AND HIS STEP-DAUGHTER

Old-Man had a step-daughter. He fell in love with her. One day he became sick. He said to his wife, "I am going to die to-morrow. Don't wrap me up in blankets: just bury me on the top of the hill." When he was dying, he called his wife and step-daughter to him, and said, "If any young man comes around here, make your daughter marry him. He will help you along. I'm sorry I'm going to die."—"I'm sorry. All right, Old-Man, I'll make my daughter marry any one who comes along."

Old-Man pretended to die that night. They buried him on the top of the hill. They covered him (not wrapped him) with a blanket. The old lady and her daughter were crying all day. That evening somebody came along. The daughter said, "Mamma, some one is coming along." The old lady said, "You know what your step-father said. You'll be married to that fellow if he comes here." Old-Man, changed to look young, and painted up, went into the old woman's lodge. He said, "Where are you travelling to?" The old lady said, "I've just lost my husband, Old-Man. I buried him over on the hill."—"What are you folks going to do?" Old-Man said, "I feel sorry for you folks.

<sup>1</sup> I suspected Christian influence in this last, and asked Big-Prayer (Mountain-Goat, father) what the name of the man above was. He replied, *he didn't know*.

You ought to get your daughter married." The old lady said, "Old-Man said the first man that came along should marry my daughter. You may have her."—"All right," said Old-Man.

The old lady fixed up a tepee for them to live in. The next morning, when Old-Man was sleeping, the girl got up first. He had a scar on his shoulder. The girl saw it. She looked hard at him. The paint had rubbed off his face. She knew he was Old-Man. She went to her mother's lodge. "That's Old-Man; that's your husband. I'm not going to stay with him." The old woman said, "I'm going over and fix him." Old-Man heard her. He took his blanket and skipped out. The old lady went to the top of the hill where they had buried him. There was only the blanket there. He was gone. She said to her daughter, "Trick on us."

#### 5. OLD-MAN AND THE GEESE

Old-Man saw some Geese. He went to them, crying. They asked him what the matter was. "So and so, the chief of the Geese, is dead." — "We never heard of him." — "Well, to think that you don't know about your own chief, while a stranger does! All the Geese know about him." They became interested. He got them to agree to smoke a pipe with their eyes shut. He took a curved stick and killed several by hitting them over the head. The rest peeped and flew away. Old-Man cried out, "What fools you were to think there was a chief of the Geese!"

BUREAU OF AMERICAN ETHNOLOGY,  
WASHINGTON, D. C.

OJIBWA TALES<sup>1</sup>

BY TRUMAN MICHELSON

THE following tales were obtained last winter, when a delegation of Ojibwas from White-Earth visited Washington. The informants were Julius Brown (aged forty-two) of the Sturgeon Clan, and Big-Bear (fifty-nine years old) of the Marten Clan. Both are full-bloods, and belong to the Mississippi Band of Ojibwas. The former served also as interpreter.

## I. TWO STORIES OF SPOTTED-GOPHER

There was one old man by the name of Spotted-Gopher. He was a story-teller. All that he said was not true. He told at one time that he saw *Those-that-live-in-the-Water*<sup>2</sup> early in the morning. When he went after his net, they stole his fish. He followed them with his canoe. He overtook them. And he struck them with his paddle, and he never saw them again.

Another story that happened to him, he told. Once he chased human beings. The one he chased was called Bird. His speed was as fast as sight. Spotted-Gopher's speed was as fast as thought. And he overtook the one whose speed was as fast as sight, and he killed him. This is one of the stories of Spotted-Gopher.

## 2. AN ADVENTURE OF WĒNABŪ'ŽU

Wēnabū'žu was living with his grandmother. While hunting in the woods for his grandmother, at one time he thought about his mother. He wondered what had become of his mother: so he concluded to ask his grandmother. When he returned home from hunting, after he had eaten his supper of venison, he asked his grandmother, "Where is mother? Whatever became of mother?" — "My grandson, some enemy came and took your mother away, and murdered her. This enemy lives way off. He lives on an island in a great big lake. It is almost impossible to reach him. Eventually he will murder you if you ever reach him. I therefore advise you not to go." So when Wēnabū'žu went out hunting again the next day, he thought over this matter of going to war with this man. He was now getting to manhood. He was quite a young man. He therefore asked his grandmother how to reach this enemy. So his grandmother gave

<sup>1</sup> Published with the permission of the Smithsonian Institution.

<sup>2</sup> *Those-that-live-in-the-Water* are a tiny people, entirely naked, and hairy all over.



him instructions how to reach this place. "The first thing to do is to make a canoe of birch-bark, and sew it with cedar-roots, and pitch it with pine-pitch. And then go on the lake. Get some fish that have a lot of oil in them." Well, he went according to the directions of his grandmother. The grandmother made oil from this fish. So he started with this oil in his canoe. When he had gone quite a ways off, and reached the island where his enemy lived, then the water began to change into pitch while he was paddling. So he took his oil. He began to oil his paddle and his canoe. Finally he got through this pitchy water. When he got to the shore, there were a lot of birds there, and squirrels. All these birds and animals which he saw on the island belonged to this man, the enemy. They were all ready to make known to the man that an enemy had come on shore. Wēnabū'zu prevailed on them; for Wēnabū'zu had power to talk with those animals, those birds. So he went up to the wigwam. It just happened that the man was away from home. In the mean while, while he was waiting for him, he took his pipe and began to smoke; and he examined the wigwam inside. He found his enemy's bows. These were twelve in number. He noticed that there was a little bird there. It was a chickadee. Wēnabū'zu asked this Chickadee which was the best bow in the whole lot. The Chickadee showed him two or three bows, telling him that these bows were used for war. "If you battle with him, he will be bound to get one of these bows." As a reward to the Chickadee, Wēnabū'zu painted him. Then the man came, the enemy came. Wēnabū'zu got up, introduced himself, telling him he came on a friendly visit. Then they smoked their pipes, telling stories to one another. Wēnabū'zu, during the absence of his enemy, made arrangements with the Owl to come hooting around there in the morning, promising the Owl, "If I succeed in beating him, I will liberate you all, so you can go anywhere you wish." Just at daybreak in the morning, the Owl came hooting there. Wēnabū'zu jumped up with his arrows, ran out. His enemy followed right after him. Wēnabū'zu turned around and shot his enemy. The enemy returned the shot. They had a battle all day. Wēnabū'zu shot this man all over, endeavoring to find out where the seat of his life was. Just at sundown he shot him on one of the braids of his hair (this man had very long hair). He killed him instantly. After he killed this man, he looked all over the house, the wigwam. Then he found the scalp of his mother. After he liberated all the animals that had been kept there, then he returned back to his grandmother. Then the old grandmother prepared a feast. They had a dance, which they call a scalp-dance because he had brought a scalp to his grandmother. This was Wēnabū'zu's first war-path.

## NOTES AND QUERIES

O-NŌ-DAH.—Men of science will probably learn with interest that among the Canadian Iroquois there exists a strange but firm faith in the medicinal value of an herb they term "o-nō-dah." Their faith in this herb for good is as great as is their allegiance to the old Iroquois Confederation. It has been explained to me, that, with the scattering of the Confederate nations from their native home in the United States, the plant was dug up with its roots, and carried to different places by the several nations. It was never replanted. Although this took place over one hundred years ago, the supply may last another century. The greatest care is taken to whom small quantities of this herb are intrusted. To keep its medicinal quality "good," the individual who is given charge of it must be one of good moral character. A chief lately told me that a quantity of it was spoiled by a young man who took to drinking "hard-stuff" and "told lies."

I have never seen the herb, though I have heard of it from childhood. It is generally thought that Pagans were the only class of Indians foolish enough to place any reliance on its value, but that is a great mistake. I have seen and heard too many death-bed wishes and declarations to believe it. O-nō-dah is not a cure-all, but it will cure more ills than any other herb these Indians have ever known. The conditions under which this medicine is administered to a patient are so mysterious, and it is so jealously guarded, that it makes it both valuable and interesting to the student of Indianology. Its efficacy as a cure is so thoroughly rooted in the hearts of the people, that no skill of medical science, no amount of ridicule from "missionaries," during the last four centuries, have lessened the Indian's faith in o-nō-dah. Whatever ceremonial practice there may be, attending the use of this remedy, — and there are many, — it is never directly a public one. The name itself is scarcely ever uttered outside of a sick-chamber. O-nō-dah is only an instance in point, showing the field for a scientific investigator in Canada. But, alas! we Canadians are so patriotic, we hate to leave our mangers, lest the cause of science should become too apparent, and reflect upon our own poverty in the matter.

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## BOOK REVIEWS

TWO REPRESENTATIVE TRIBES OF QUEENSLAND. By JOHN MATHEW, with an Introduction by A. H. KEANE. London and Leipzig, T. Fisher Unwin, 1910. xxiii + 256 p., 1 map, and 6 illustrations.

This little volume is a monograph by the author of "Eagle-hawk and Crow," on two tribes (the Kabi and the Wakka) which occupy the coast and part of the interior of Queensland, roughly opposite Fraser Island. The entire first chapter is devoted to the author's pet subject, the origin of the Australian race. He wades through the literature of the subject, only to arrive at his old conclusion that the Australian is a mixture containing Papuan, Malay, and Dravidian elements (pp. 25-30). Mathew's treatment of the evidence is largely

dialectic; and, in the expectation of more convincing data, judgment may well be suspended. It must be noted, however, that Berry and Robertson, in a recent "Biometrical Study on the Relative Degree of Purity of Race of the Tasmanian, Australian, and Papuan" (Proceedings of the Royal Society of Edinburgh, vol. xxxi, part I, no. 2), have arrived at results which support Mathew's general contention. These authors made use of Pearson's biometrical method in a study of measurements of length, breadth, and height of 86 Tasmanian, 100 Australian, and 191 Papuan crania. The calculations seem to show that the Tasmanian comes first in purity, followed by the Australian and the Papuan (*op. cit.*, p. 27).

As in his former work, Mathew proceeds to apply his theory of the origin of Australians to an interpretation of the two-phratry system of Australian tribes. The phratries, he maintains, correspond to two distinct races. In support of his contention, the author mentions actual physical differences observed between individuals belonging to opposite phratries; the native belief in the existence of such differences; conflict myths (see the story of "The Spiteful Crow," etc., given on pp. 190-196); phratry names expressing contrast of color (Eagle-hawk and Crow, Black Cockatoo and White Cockatoo, etc., pp. 30-36).

It is, of course, obvious that any such origin of the Australian phratries is quite beyond the range of the probable. Moreover, if any physical differences between the individuals of the two phratries had at any time existed, they must have long since become obliterated, owing to the fact that the phratries are exogamous with reference to each other (*cf.* Wallis, "Australian Marriage Classes," in *Man*, March, 1911).

Passing over the sections dealing with the geographical location, physical and mental traits, and material culture of the Kabi and Wakka, we may now turn to Chapter VIII, which deals with social organization, and proves to be of great interest (pp. 128-152). In several of his earlier publications, Mathew had claimed that the Kabi, Wakka, and neighboring tribes counted descent through the mothers. Howitt ("Native Tribes," etc., pp. 116 et seq.) disregards this evidence; and Thomas, following Howitt, represents the area on his map ("Kinship and Marriage in Australia," p. 40) as paternal. Now Mathew once more returns to the subject, and proves, to my mind conclusively, the prevalence of maternal descent among the Kabi, Wakka, Gurang, and a number of neighboring tribes which have the same classes as the Wakka. The phratries and classes among the Kabi may be represented as follows:

Dilbai {	Dhërwain (I)	Köpaiththin {	Barang (III)
	Bönda (II)		Balkuin (IV)

This arrangement differs from that given by Howitt, who pairs II with IV, and I with III. That Mathew is right, becomes clear when we note the marriage regulations. The phratries are exogamous. II (*m*) marries III (*f*). If, however, no females of class III are available, II (*m*) may also marry IV (*f*); and so on with the other classes. From this it follows, of course, that I and II constitute one phratry, III and IV constituting the other. Now, if II (*m*) marries III (*f*), the children are IV; if II (*m*) marries IV (*f*), the children are III. In other words, the children belong to the mother's phratry, and to the class which, together with the mother's class, constitutes her phratry. All nature, moreover, or at least a large part of it, is apportioned between the two phratries



as constituted respectively by the classes I/II and III/IV (p. 144). The totem, of course, also follows the mother, which fact, in the light of Mathew's data, ceases to be an anomaly (*cf.* Howitt, *op. cit.*, pp. 229-230).

As a result of Mathew's careful inquiry, the Kabi, Wakka, and neighboring tribes no longer constitute an exception, but fall in line with the other tribes of the vast area with four classes and female descent. If that is so, the following accounts should be revised: Howitt (*op. cit.*, pp. 116-117 and 129); Thomas (*op. cit.*, map on p. 40, and *Zeitschrift für Ethnologie*, 1905, map on p. 702); Goldenweiser (*Journal of American Folk-Lore*, 1910, p. 185); Frazer (*Totemism and Exogamy*, I, pp. 443-449).

The author also tells us that among the Kabi and Wakka "a man was not debarred from killing and eating his totem, but in practice he protected it and regarded it as belonging to his own people" (p. 145). The family, kinship and marriage, are treated in Chapter IX, myths and legends, parts of which are recorded in text, in Chapter X. A short discussion of the Kabi and Wakka languages, and a brief comparative vocabulary, complete the volume.

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THE EVOLUTION OF LITERATURE. By A. S. MACKENZIE. New York, Thomas Y. Crowell & Co., 1911.

It is an indication of the increasing appreciation of the importance of anthropological studies that a student of English and comparative literatures should attempt to attack his problems from the standpoint of the student of the art of primitive man. The problem is an important and promising one, but we fear that the author's use of anthropological data will not yield the desired results.

The comparative anthropological method is beset with dangers. Much of the current material is so plastic, that it may be moulded so as to fit any form, and the trenchant criticism of which philologists are past masters has not yet given to anthropological data that rigidity which is required for the framework of a well-built theory. The author accepts all that writers, good, bad, and indifferent, offer him, groups it in accordance with a bold classification of human civilization,—primitive, barbaric, autocratic, democratic,—and thus gives a deductive interpretation to all his data, which will be rejected by all who reject his fundamental classification. His implicit reliance upon the comparative method will be doubted by those who believe in the necessity of a more careful study of the influences of historical connection. The material that the author uses is hardly such as can be used for establishing far-reaching theories. What would the author say of a student who tries to generalize on English literature, without any specific proofs of his facts derived from that literature itself; and here—to take the example of American "primitive" literature—we are expected to form a judgment on the basis of the forms of oral art as shown by the Fungians, Botocudo, and Seri, about which the best authorities on these tribes know next to nothing, and by the Eskimo, whose oral art the author certainly does not know. The few authentic specimens of Eskimo literary art (Thallitit, Kaladlit Okalluktuallit, Barium) are not mentioned at all; and the characteristics as given are based essentially on Alaskan material, which is less characteristic of the Eskimo, but highly modified by the coast Indians of Alaska. The standard of philological criticism applied is throughout so inadequate, that

for this reason alone the descriptions, as well as the speculations based on them, seem without value. All that is said about rhyme, metre, poetic dialect, would bear an entirely different aspect if the author had presented us with any definite information on these subjects as found in primitive poetry. For this reason we may also be excused from a discussion of the author's "provisional laws" of the evolution of literature, all of which appear to us entirely unrelated to the material presented in the book.

FRANZ BOAS.

MYTHS AND LEGENDS OF THE PACIFIC NORTHWEST. By KATHARINE BERRY JUDSON. Chicago, A. C. McClurg & Co., 1910.

This is a miscellaneous collection of Indian tales, chiefly from the Pacific coast, gathered from older collections, and rewritten according to the literary taste of the author. Although the reader is assured that a consistent effort has been made to tell these stories as the Indians told them, the student of folk-lore will go back to the original sources. To the general reader the collection is entertaining, a little cumbersome by being overburdened with badly-spelled Indian names, but entirely misleading so far as they may be intended to give an impression of the true character, scope, and form of Indian mythologies. The book is accompanied by excellent illustrations representing Indian types and Western scenery.

FRANZ BOAS.

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## FOLK-SONG AND FOLK-POETRY AS FOUND IN THE SECULAR SONGS OF THE SOUTHERN NEGROES

BY HOWARD W. ODUM

AN examination of the first twenty volumes of the *Journal of American Folk-Lore*, and a study of the published folk-songs of the Southern negroes, reveal a large amount of valuable material for the student of folk-songs and ballads. Investigation of the field indicates a still larger supply of songs as yet not collected or published. Unfortunately the collection of these songs has been permitted to lapse within recent years, although there is no indication that even a majority have been collected. In fact, the supply seems almost inexhaustible, and the present-day negro folk-songs appear to be no less distinctive than formerly. It is hoped that special efforts will be made by as many persons as possible to contribute to the negro department of American folk-lore as many of the songs of the Southern negroes as can be obtained. That they are most valuable to the student of sociology and anthropology, as well as to the student of literature and the ballad, will scarcely be doubted.

Two distinct classes of folk-songs have been, and are, current among the Southern negroes, — the religious songs, or "spirituals;" and the social or secular songs. An examination of the principal collections of negro songs, a list of which is appended at the end of this paper, shows that emphasis has been placed heretofore upon the religious songs, although the secular songs appear to be equally as interesting and valuable. My study of negro folk-songs included originally the religious and secular songs of the Southern negroes; analysis of their content; a discussion of the mental imagery, style and habit, reflected in them; and the word-vocabulary of the collection of songs. The religious songs have already been published in the *American Journal of Religious Psychology and Education* (vol. iii, pp. 265-365). In order to bring this paper within the scope and limits of the *Journal of American Folk-Lore*, it has been necessary to omit the introductory discussion of the songs, for the most part, and to omit entirely the



vocabulary and discussion of the mental imagery, style and habits, of the negro singers. In this paper, therefore, only the secular songs are given, which in turn are divided into two classes, — the general social songs, and work songs and phrases.

To understand to the best advantage the songs which follow, it is necessary to define the usage of the word "folk-song" as applied in this paper, to show how current negro songs arise and become common property, to note their variations, and to observe some of the occasions upon which they are sung. Each of these aspects of the Southern negro's songs is interdependent upon the others; the meaning of the folk-songs is emphasized by the explanations of their origin and variations; the singing of the songs by many individuals on many occasions emphasizes the difficulty of confining any song to a given locality or to a single form; and the value of the song is increased as it passes through the several stages.

The songs in this collection are "negro folk-songs," in that they have had their origin and growth among the negroes, or have been adapted so completely that they have become the common songs of the negroes. They are "folk-poetry which, from whatever source and for whatever reason, has passed into the possession of the folk, the common people, so completely that each singer or reciter feels the piece to be his own."<sup>1</sup> Each singer alters or sings the song according to his own thoughts and feelings. How exactly this applies to the negro songs may be seen from the explanations which follow, and from the study and comparison of the different songs. It is not necessary, therefore, in order to classify the songs as negro songs, to attempt to trace each song to its origin or to attempt to determine how much is original and how much borrowed. Clearly many of the songs are adapted forms of well-known songs or ballads; others, which in all probability had their origin among the negroes, resemble very strongly the songs of other people; while still others combine in a striking way original features with the borrowed. In any case, the song, when it has become the common distinctive property of the negroes, must be classed with negro folk-songs. Variations of negro folk-songs among themselves may be cited as an illustration of this fact. Likewise there is abundant material for comparing with well-known folk-songs or ballads of other origins. One may note, for instance, the striking similarity between the mountain-song —

"She broke the heart of many poor fellows,  
But she won't break this of mine" —

and the negro song "Kelly's Love," the chorus of which is,

"You broke de heart o' many a girl,  
But you never will break dis heart o' mine."

<sup>1</sup> Dr. John Meier, quoted by Professor H. M. Belden, *Journal of American Folk-Lore*, vol. xxiv, p. 3.

Or, again, compare the version of the Western ballad, "Casey Jones," — which begins,

"Come, all you rounders, for I want you to hear  
The story told of an engineer.  
Casey Jones was the rounder's name,  
A heavy right-wheeler of mighty fame,"—

with the negro song, "Casey Jones," which begins,

"Casey Jones was an engineer,  
Told his fireman not to fear,  
All he wanted was boiler hot,  
Run into Canton 'bout four 'clock,"

and, having recited in a single stanza the story of his death, passes on to love affairs, and ends,

"Wimmins in Kansas all dressed in red,  
Got de news dat Casey was dead;  
De wimmins in Jackson all dressed in black,  
Said, in fact, he was a cracker-jack."

Thus Canton and Jackson, Mississippi, are localized; in "Joseph Mica" similar versions are found, and localized in Atlanta and other cities,—

"All he want is water 'n coal,  
Poke his head out, see drivers roll;"

and the entire story of the engineer's death is told in the verse,

"Good ole engineer, but daid an' gone."

In the same way comparisons may be made with "Jesse James," "Eddy Jones," "Joe Turner," "Brady," "Stagolee," of the hero-songs; "Won't you marry me?" "Miss Lizzie, won't you marry me?" "The Angel Band," and others similar to some of the short Scottish ballads and song-games of American children; and "I got mine," "When she roll dem Two White Eyes," "Ain't goin' be no Rine," and many others adapted from the popular "coon-songs;" together with scores of rhymes, riddles, and conundrums. In any case, the songs with the accompanying music have become the property of the negroes, in their present rendition, regardless of their sources or usage elsewhere.

In the same way that it is not possible to learn the exact origin of the folk-songs, or to determine how much is original and how much traditional, it is not possible to classify negro songs according to the exact locality or localities from which they come. The extent to which they become common property, and the scope of their circulation, will be explained in subsequent discussions of the songs. The best that can be done, therefore, is to classify the songs according to the locality *from which they were collected*,<sup>1</sup> and to give the different

<sup>1</sup> Such a classification, by numbers, is given at the conclusion of this article.

versions of the same song as they are found in different localities. The majority of the songs collected from Lafayette County, Mississippi, were also heard in Newton County, Georgia; and a large number of the songs heard in Mississippi and Georgia were also heard in Tennessee (Sumner County). From many inquiries the conclusion seems warranted that the majority of the one hundred and ten songs or fragments here reported are current in southern Georgia, southern Mississippi, parts of Tennessee, and the Carolinas and Virginia. It may well be hoped that other collections of negro songs will be made, and that similarities and differences in these songs may be pointed out in other localities, as well as new songs collected. The large number of "one-verse songs" and "heave-a-hora's" were collected with the other songs, and are representative of the negro song in the making.

In studying the negro's songs, three important aids to their interpretation should be kept in mind,— first, facts relating to the manner of singing, and the occasions upon which they are sung; second, the general classes of negro songs, and the kinds of songs within each class; and, third, the subject-matter, methods of composition, and the processes through which the songs commonly pass in their growth and development. The majority of songs current among the negroes are often sung without the accompaniment of an instrument. The usual songs of the day, songs of laborers, of children, and many general care-free songs, together with some of the songs of the evening, are not accompanied. In general, the majority of the songs of the evening are accompanied by the "box" or fiddle when large or small groups are gathered together for gayety; when a lonely negro sits on his doorstep or by the fireside, playing and singing; when couples stay late at night with their love-songs and jollity; when groups gather after church to sing the lighter melodies; when the "musicianers," "music physicianers," and "songsters" gather to render music for special occasions, such as church and private "socials," dances, and other forms of social gatherings. Special instances in which a few negroes play and sing for the whites serve to bring out the combined features of restrained song and the music of the instrument. The old-time negro with his "box" (a fiddle or guitar), ever ready to entertain the "white folks" and thus be entertained himself, is less often observed than formerly. The majority of younger negroes must be well paid for their music. In the smaller towns, such negroes not infrequently organize a small "ochestra," and learn to play and sing the new songs. They often render acceptable music, and are engaged by the whites for serenades or for occasions of minor importance. They do not, however, sing the negro folk-songs.

Of special importance as makers and mediums for negro folk-songs



are the "music physicianers," "musicianers," and "songsters." These terms may be synonymous, or they may denote persons of different habits. In general, "songster" is used to denote any negro who regularly sings or makes songs; "musicianer" applies often to the individual who claims to be expert with the banjo or fiddle; while "music physicianer" is used to denote more nearly a person who is accustomed to travel from place to place, and who possesses a combination of these qualities; or each or all of the terms may be applied loosely to any person who sings or plays an instrument. A group of small boys or young men, when gathered together and wrought up to a high degree of abandon, appear to be able to sing an unlimited number of common songs. Perhaps the "music physicianer" knows the "moest songs." With a prized "box," perhaps his only property, such a negro may wander from town to town, from section to section, loafing in general, and working only when compelled to do so, gathering new songs and singing the old ones. Negroes of this type may be called professionals, since their life of wandering is facilitated by the practice of singing. Through their influence, songs are easily carried from place to place. There are other "music physicianers" whose fields of activity are only local. In almost every community such individuals may be found, and from them many songs can be obtained. From them and from promiscuous individuals, a "musicianer" may be influenced to obtain songs new to himself, which he, in turn, will render to the collector. Finally, a group of young negroes, treated to a "bait" of watermelons or to a hearty meal, make excellent "songsters" in the rendering of the folk-songs. In addition to these special cases, it is a constant source of surprise to the observer to learn how many songs the average negro knows; and they may be heard during work hours, or, in some cases, by request.

The great mass of negro songs may be divided into three general classes, the last of which constitutes the folk-songs as commonly used. — first, the modern "coon-songs" and the newest popular songs of the day; second, such songs greatly modified and adapted partially by the negroes; and, third, songs originating with the negroes or adapted so completely as to become common folk-songs. The first class of songs is heard more frequently by the whites. All manner of "rag-times," "coon-songs," and the latest "hits," replace the simpler negro melodies. Young negroes pride themselves on the number of such songs they can sing, at the same time that they resent a request to sing the older melodies. Very small boys and girls sing the difficult airs of the new songs with surprising skill, until one wonders when and how they learned so many words and tunes. The second class of songs easily arises from the singing of popular songs, varied through constant singing or through misunderstanding of the original versions.

These songs appear to be typical of the process of song-making, and indicate the facility of the negroes in producing their own songs from material of any sort. The third class of negro songs is made up of the "folk-songs" proper; and while the variations of the songs of the first and second classes would constitute an interesting study, they are in reality not negro songs. Accordingly, only those that have become completely adapted are given in this collection. In all of these the characteristic music and manner prevail, and the principal characteristics may be enumerated simply. The music may be reduced to a few combinations. The harmonies are made up mostly of minor keys, without reference to studied combinations or movement toward related keys. There is much repetition in both words and music. The song and chorus are adapted to an apparent mood or feeling. Verses are sung in the order in which they occur to the singer, or as they please the fancy. The great majority of the songs are made up of repetitions, but they do not tire the singers or the hearers. The negro song often begins with one conception of a theme, and ends with another entirely foreign to the first, after passing through various other themes. This may be explained by the fact that when the negro begins to sing, he loves to continue, and often passes from one song to another without pausing. In time he mingles the two or more songs. Most of the groups and "socials," and especially the dance, require continuous music for a longer period of time than the average song will last. It thus happens that the negro could sing the great majority of his songs to a single tune, if the necessity called for it; although it is likely that the last part of his melody would scarcely be recognizable as that with which he began. In words, as in music, variation seems unlimited. As is pointed out subsequently, and as was true in the case of the religious songs, there is no consistency in the use of dialect. Perhaps there is less consistency in the social songs than elsewhere. It is common for the negro to mingle every kind of song into one, or to transpose the one from its usual place or origin to any other position. Thus "coon-songs," "rag-times," "knife-songs," "devil-songs," "corn-songs," "work-songs," — all alike may become love-songs or dancing "breakdowns." The original names given to such songs serve to distinguish them in the mind of the negro, rather than to indicate their separateness. However, the distinctions are often made clearly enough for a definition of what the negro means to be made.

The "musicianer" will play many "rag-times," which he carefully names, and calls off with pride. Usually they are not accompanied by words, but are represented on the fiddle or guitar. When he is through with these, he will offer to play and sing "some song." This he does to precisely the same music as the "rag-time." With the words, it is a song; without the words, it is a "rag-time," in which

case the negro puts more life into the music. Likewise the "knife-song" is by origin instrumental only, but it is regularly associated with several songs of many verses. Its name is derived from the act of running the back of a knife along the strings of the instrument, thus making it "sing" and "talk" with skill. Instead of the knife, negroes often carry a piece of bone, polished and smooth, which they slip over a finger, and alternate between picking the strings and rubbing them. This gives a combination of fiddle and guitar. The bone may also serve as a good-luck omen. The knife, however, is more commonly used. The "musicianer" places his knife by the side of the instrument while he picks the strings and sings. He can easily take it up and use it at the proper time without interrupting the harmony. In this way the instrument can be made to "sing," "talk," "cuss," and supplement in general the voice and the ringing of the fiddle or the tinkling of the guitar. It is undoubtedly one of the negro's best productions, and defies musical notation to give it full expression.

The "train-song" derives its name from its imitation of the running train. The most popular name for it is "The Fast Train." The negro's fondness for trains and railroad life has been observed. In the railroad-songs that follow, the extent to which the train appeals to the negro may be seen. In no way is this spirit better portrayed than in the train-songs, which picture to the vivid imagination the rapidly-moving train. This imitation is done by the rapid running of the fingers along the strings, and by the playing of successive chords with a regularity that makes a sound similar to that of the moving train. The train is made to whistle by a prolonged and consecutive striking of the strings, while the bell rings with the striking of a single string. As the negroes imagine themselves observing the train, or riding, the fervor of the occasion is increased; and when "she blows for the station," the exclamations may be heard, "Lawd, God, she's a-runnin' now!" or, "Sho' God railroadin'!" with others of a similar nature. The train "pulls out" from the station, passes the road-crossings, goes up grade, down grade, blows for the crossing, blows for smaller stations, blows for the operators at the stations, rings the bell for crossings and for stopping the train; this train meets the "express" and the mail-train, blows for the side-track, rings the bell; the mail-train in turn whistles, rings the bell, passes; both bells ring, and they continue on their run; the wheels are heard rolling on the track and crossing the joints in the rails. If the song is instrumental only, the man at the guitar announces the several stages of the run. If the song is one of words, such as the railroad-songs cited subsequently, the words are made to heighten the imagination, and between the stanzas there is ample time to picture the train and its occupants.



## I. GENERAL SOCIAL SONGS

A study of the social songs current among the Southern negroes shows that they have arisen from every-day life, and that they portray many of the common traits and social tendencies. The majority may be said to have sprung up within comparatively recent years. For the subject-matter of his songs, the negro has drawn freely upon his favorite themes; and the growth and development of his songs have been spontaneous and natural. The singers are often conscious that they are singing folk-songs, and they attempt to pose as the authors; others give interesting stories to show how they learned the songs; while many negroes are averse to singing or collecting such songs for those desiring them. The accounts given by negroes concerning the origin and authorship of their songs, while most interesting, are quite misleading, for the most part. One negro affirmed that he had heard a song "played by a white lady in New York," and that, from hearing it there, he had learned to reproduce the music on his guitar and sing the song to accompany it. Another affirmed that he got the same song from a neighboring town, and that he had been forced to pay dearly for it (therefore he should be rewarded accordingly). The song was one of the widest known of the negro songs. So, too, negro singers may often purposely mislead the investigator by misquoting the song, or by giving verses which they have got from books or papers, or heard from "coon-songs." Many negroes maintain that they are the original authors of the songs they sing, and they are able to give apparent good evidence to substantiate the statement. Even if one were inclined to accept such testimony, it would be a difficult matter to select the author from a number who thus claim to have composed the song. This is well illustrated by the young negro who wished to call out his name before each song which he was singing into the graphophone. "Song composed by Will Smith of Chattanooga, Tennessee," he would cry out, then begin his song; for, he maintained, these songs would be sung all over the world, and he deserved the credit for them. His varied song furnished excellent material for getting the characteristic notation of the music. Once or twice he hesitated before giving his name as the author, and several times said he guessed that the song was composed by some other person whose name he wished to give. This person was a "partner rounder" of his acquaintance; and when told that the origin of a song which he was singing was not that which he gave, but was well known, he begged to have his name taken away, adding that he only meant to say, "Song sung by Will Smith." This may be cited as an illustration of the difficulty of getting at the origin of a song through the negroes. In no case could the general testimony be accepted for any purpose other than to give an insight into the negro's own conception of the possible origin of songs.

The negroes have many songs which they call "one-verse songs." By this they mean a single line, repeated again and again, constituting the entire song. Usually the line is repeated with regularity, so that it makes a stanza of two, four, or six lines, sometimes three and five. In such cases the last repetition adds some word or exclamation, as "oh," "my," "yes," "well," "and," "so," and others. The great majority of negro songs which are current now are "one-verse songs," and almost all have arisen and developed along the one-verse method. A close examination of the songs that follow in subsequent pages will show the processes. In this way the origin of song is simple and natural. Any word may lead to a phrase which itself becomes a one-verse song, and naturally calls for a rhyme and additional verses. A negro is driving a delivery-wagon; the weather is cold, and the wind is blowing with a drizzling rain. He pulls his coat around him, and says, "The wind sho' do blow." Not having any special song which he wishes to sing at the moment, he sings these words and others: "Sho' God is cold dis mornin'," "Ain't goin' to rain no mo'," "Goin' where chilly win' don't blow." In the same way he sings whatever happens to be foremost in his mind. Perhaps it is, "I bin workin' so long — hungry as I kin be;" "Where in de worl' you bin?" "I'm goin' 'way some day;" "Jus' keep a knockin' at yo' do';" "Had a mighty good time las' night;" or as many others as there are common scenes in the negro's life. The examples given in the list of one-verse songs will serve to illustrate further this common origin of many of the negro songs. In the same general way the prose or monotone songs have arisen. The negro often talks to himself; his singing is simply a musical "thinking out loud." His monologues uttered in a monotone manner lead to song. Perhaps he will talk to himself a while, then sing the same words that he has been uttering. Pleased with this effect, he may then introduce his chant into a group. Such a song is given farther on.

#### I. DONY GOT A HOLE IN DE WALL.

"A girl was luv'in' a coon," so the story goes, "an' she thought he did not go to see any other girl; she found out he did, an' she made a hole in the wall of her house so she could watch an' see did her lover go to see any other coon. Her luv'in' man found this out an' it made him laugh; an' he wus sorry, too." Thus is given the origin of a bit of song. The lover makes a song, and says, —

Dony got a hole in de wall,  
Dony got a hole in de wall,  
Dony got a hole in de wall,  
Oh, my Dony got a hole in de wall

"Baby weahs a number fo' shoe,  
 Baby weahs a number fo' shoe,  
 Baby weahs a number fo' shoe,  
 Oh, my baby weahs a number fo' shoe."

In this way the negro makes a story back of the song. If it is a lover's song, he tells of a particular man and his woman. If it is Railroad Bill, he tells when and where he lived and what he did, then sings the song. If it is another "bully boy," the same is true. If the song be that of the wanderer, he tells of the adventures; if it is of a murder, he narrates the story of arrest and trial. A study of the songs reveals the immense possibilities for stories back of the song. No song is enjoyed so much as when the singer has told his story before singing it. In theory at least, then, the negro song is based on incident; in practice it develops through the common events of negro life. Indeed, one may accept the statement that many of their songs are actually derived from story; but there may be as many variations to the song and story as there are negroes who sing it.

Individuals among the negroes take pride in making secular songs, as they do in claiming the composition of religious songs. Enough has been said to indicate this habit. But undoubtedly the negro has a consciousness of power or ability to create new songs when he wishes to do so. This very feeling enables him to make his boasts true. Most negroes are bright in composing songs of some kind. Besides being led to it by their own assertions, they enjoy it. It matters little what the theme is, the song will be forthcoming and the tune applied. Nor would one suspect that the song was a new one, were it not for its unfinished lines and the lack of characteristic folk-song qualities. In the examples here given it will be seen that the lines do not have the finished form of the older songs. In time they too may become good folk-songs.

## 2. MULE-SONG

The negroes have much to say about the mule in their work, and have much to do with him in actual life. Their songs also contain references to him. A mixture of parts of song added to experience and imagination produced the following "mule-song:"

"I went up Zion Hill this mornin' on a wagon,  
 I went on a wagon up Zion's Hill this mornin',  
 The durn ole mule stop right still this mornin', this mornin', so soon.

"I got out an' went 'round to his head this mornin',  
 I got out an' went 'round to his head this mornin',  
 The durn ole mule was standin' there dead, this mornin', so soon.

"Yes, I hollow at the mule, an' the mule would not gee, this mornin',  
 Yes, I hollow at the mule, an' the mule would not gee,  
 An' I hit him across the head with the single-tree, so soon."



The negro expected that his song would be a humorous one, as indeed it is. Such songs lack the rhyme and more regular measures, and employ words at random to fill out the lines.

### 3. THE NEGRO AND HIS MULE

In the following song the same characteristics may be observed:

"Say, look here, Jane!  
 Don't you want to take a ride?"—  
 "Well, I doan care if I do."  
 So he hitch up his mule an' started out.  
*Well, it's whoa, mule, git up an' down,  
 Till I say whoa-er, mule.*  
 Well it's git up an' down  
 Jus' fas' as you can,  
 Fer I goin' to buy you  
 All of de oats an' bran.  
*An' it's whoa-er mule, git up an' down,  
 Till I say whoa-er mule:  
 Ain't he a mule, Miss Jane — 'm — huh.*

### 4. POOR JOHN

In the next song may be observed a peculiarly mixed imagery. Quite a number of phrases are borrowed from other songs, but the arrangement is new. "Poor John" is a common character with the negro; stabbing and running are common accomplishments with the criminal. The other scenes, losing his hat, falling down the steps, the cry of murder, and the policemen, all appeal to the imagery of the negro. He sings, with a combination of vaudeville rhyme,—

"Yes, he caught poor John with his hawk-tail coat,  
 An' he stab him to the fat;  
 He ran the race an' he run so fas',  
 Till he bust his beaver hat.  
 "Poor John fell down them winding steps,  
 Till he could not fall no further;  
 An' the girls all holler murder;  
 Go tell all policemen on this beat to see,  
 Can't they catch that coon.  
 "What coon am you talkin' about?  
 'The coon that stab po' John:  
 I'm goin', I'm goin', to the shuckin' o' de corn,  
 I'm goin' jus' sho's you born.'"

### 5. AT THE BALL

An adopted form of an old song, "Won't you marry me," but equally as true in its representative features, is the song "At the Ball." Here

the rhyming effort is clearly felt, and the picture is definitely portrayed. The negro's idea of courtship may here be hinted at, as it has been in many of the songs that follow.

Yes, there's going to be a ball,  
 At the negro hall;  
 Ain't you goin'?  
 Lizzie will be there,  
 Yes, with all her airs;  
 Don't you want to see the strolling?

*Ha, ha, Miss Lizzie, don't you want to marry me — marry me!*  
*I will be as good to you as anybody — anybody-e-e,*  
*If you'll only marry me.*

Yes, I goin' to the negro hall,  
 Have a good time, that's all,  
 For they tell me Miss Lizzie will be there;  
 An' you bet yo' life,  
 I goin' win her for my wife,  
 An' take her home to-night.

Well, Miss Lizzie could not consent,  
 She didn't know what he meant,  
 By askin' her to marry him;  
 Well, Miss Lizzie couldn't consent,  
 She didn't know what he meant,  
 By askin' her to marry him.

So he got down on his knees,  
 "O Miss Lizzie, if you please,  
 Say that you will marry me;  
 An' I'll give you every cent,  
 If I git you to consent,  
 If you'll only marry me."

#### 6. WHEN HE GITS OLD — OLD AN' GRAY

There are apparently a good many sayings current among the negroes about the whites. Few of these, however, are heard by any save the negroes themselves. Likewise the songs of this nature would scarcely be sung where the whites could hear them. Two of these are here given. The first is a reply to the accusation that the negroes are nothing more than apes or monkeys. As the story goes, it is likely that the song originated with a bright negro's retort behind the back of a white who had called him an ape. "That's all right," said the negro in the proverbial phrase; but

When he gits old,  
                                   old and gray,  
 When he gits old,  
                                   old and gray,  
 Then white folks looks like monkeys,  
 When dey gits old, old an' gray.

It is needless to say that the song struck a responsive note as well as appealed to the negro as a very bright song for the occasion. In fact, it must be admitted to be a good rejoinder. The subtle and sulky manner in which it is sung is a powerful comment on the negro's growing sense of race feeling. Whether there are other verses to this comment on the aged whites has not been ascertained.

7. AIN'T IT HARD TO BE A NIGGER

The second song which is now well known is composed of two popular rhymes about the negro and the white man, together with other verses composed to make an agreeable song and to make suitable rhymes and combinations. The effort to make a complete song is easily felt as one reads the words. The tune may be one that the singer happens to think of; it matters little which he chooses. The theme "Ain't it Hard?" is one that is common in negro life and song. He sings, —

*"Ain't it hard, ain't it hard,  
Ain't it hard to be a nigger, nigger, nigger?  
Ain't it hard, ain't it hard,  
For you can't git yo' money when it's due.*

*"Well, it make no difference,  
How you make out yo' time;  
White man sho' bring a  
Nigger out behin'.*

*"Nigger an' white man  
Playin' seven-ups;  
Nigger win de money—  
Skeered to pick 'em up.*

*"If a nigger git 'rested,  
An' can't pay his fine,  
They sho' send him out  
To the county gang.*

*"A nigger went to a white man,  
An' asked him for work;  
White man told nigger,  
'Yes, git out o' yo' shirt.'*

*"Nigger got out o' his shirt  
An' went to work;  
When pay-day come,  
White man say he ain't work 'nuf.*

*"If you work all the week,  
An' work all the time,  
White man sho' to bring  
Nigger out behin' "*



The above song illustrates the method of making song out of rhymes, fragments, sayings, and improvised rhymes. The song as heard in its present form was collected in Newton County, Georgia. In a negro school in Mississippi, at a Friday afternoon "speaking," one of the children recited for a "speech" the stanza "Nigger an' white man playin' seven-ups," etc., exactly as it occurs in the song. The stanza ending "white man sho' bring nigger out behin'" incorporates the exact sentiment of an old ex-slave who maintained that in slavery and out of slavery the white man always brought the nigger out behind. So also it is a most common saying among the negroes that "if nigger git 'rested, he sho' be sent to gang." The other two stanzas are clearly made to order in the effort to make song and rhyme. However, this mixed assortment of verses and sentiments made a most attractive song when sung to a common tune.

Just as in the religious songs many verses are composed with the avowed intention of contributing a song, so in the secular songs original "poems" are turned into songs. One thrifty teacher wrote verses on the sinking of the "Maine," to be sung to the tune of "John Brown's Body," etc.; another, called "Hog-killin' Time," to be sung to the tune of "The Old Oaken Bucket." While such songs do not ordinarily become standard folk-songs, they illustrate the ease with which any sort of song may arise and become current. Thus the "songster" closes his description of a day's ploughing in the hot month of June:

"Dem skeeters dey callin' me cousin,  
Dem gnats dey calls me frien',  
Dem stingin' flies is buzzin',  
Dis nigger done gone in."

Enough has been pointed out to show something of the environment of the negro songs. Further explanations and analysis must be made in connection with the songs themselves. It was pointed out that the negro's religious songs did not lend themselves to exact classification. The social songs can be classified with no more exactness than can the spirituals. The best that can be done is to arrange the songs according to a partial analysis of the subject-matter; but any such classification must be considered entirely flexible, just as, for instance, work-songs may be sung on occasions where no work is done, and just as any popular song may be adapted to become a work-song. Themes are freely mingled; verses, disjointed and inconsequential, are sung to many tunes and variations. Repetition of words and thought is thus most common. Each song may consist of a number of themes, which in turn are sung to other songs of other subject-matter. Thus it happens that it matters little what the song is called, provided it is given its proper setting. In the songs that follow, not infrequently a song is reported as having only three or

four stanzas, whereas stanzas already reported are included by the singer until his song is as long as desired. The effort is made to avoid as much repetition as possible, and at the same time to report the songs in such a way as to do justice to the characteristic qualities of the song. Hence stanzas that have been given in one song will generally be omitted in others in which they are found. The dialect is that of the average singing; for the negro, in his social and secular songs, even more than in his religious songs, uses no consistent speech. The language is neither that of the whites nor that of the blacks, but a freely mingled and varied usage of dialect and common speech. Colloquialisms are frequent. The omission of pronouns and connectives, assyndeton in its freest usage, mark many negro verses, while the insertion of interjections and senseless phrases go to the other extreme. Such peculiarities may be best noted when the songs are studied. In the songs that follow, the words of the chorus are italicized. It should be remembered that in addition to beginning and ending the song with the regular chorus, each stanza is followed by the same chorus, thus doubling the length of the song.

Perhaps no person is sung more among the negroes than the homeless and friendless wanderer, with his disappointments in love and adventure; but here the negro sings of woman, and the desire for pity and love, as the accompanying feelings of the wanderer. These references must be added to those songs of the next division which tell of woman, sweetheart, and love. In no phases of negro life do the negro's self-feeling and self-pity manifest themselves more than in the plaintive appeals of the wandering negro. With his characteristic manner, he appeals to both whites and blacks for pity and assistance. As the tramp invents many ingenuous stories in order to arouse the pity of those whom he meets; as the cook tells of many misfortunes in the family, thinking thus to secure more provisions, — so these songs portray the feelings of the negro vagrant. He especially appeals to his women friends, and thus moves them to pity him. His appeals to their sympathy are usually effective; and the negro thus gets shelter, food, and attention. The wandering "songster" takes great pride in thus singing with skill some of his favorite songs; then he can boast of his achievements as "a bad man" with his "box." As he wanders from negro community to community, he finds lodging and solace. So the negroes at home take up the songs, and sing them to their companions, this constituting perhaps the most effective method of courtship. In these songs the roving, rambling thoughts of the negro are well brought out by the quick shifting of scenes; so his rambling and unsteady habits are depicted with unerring though unconscious skill.

## 8. PO' BOY LONG WAY FROM HOME

In the following song, which is sometimes sung with the knife instrumental music described elsewhere, each stanza consists of a single line repeated three times.

- | : I'm po' boy 'long way from home, : |  
 Oh, I'm po' boy 'long way from home.
- | : I wish a 'scushion train would run, : |  
 Carry me back where I cum frum.
- | : Come here, babe, an' sit on yo' papa's knee. : |
- | : You brought me here an' let 'em throw me down. : |
- | : I ain't got a frien' in dis town. : |
- | : I'm out in de wide worl' alone. : |
- | : If you mistreat me, you sho' will see it again. : |
- My mother daid an' my father gone astray,  
 You never miss yo' mother till she done gone away.
- | : Come 'way to Georgia, babe, to git in a home. : |
- No need, O babe! try to throw me down,  
 A po' little boy jus' come to town.
- I wish that ole engeneer wus dead,  
 Brought me 'way from my home.
- Central gi' me long-distance phone,  
 Talk to my babe all night long.
- If I die in State of Alabam',  
 Send my papa great long telegram.

In the same way the following "one-verse" songs are added:

- | : Shake hands an' tell yo' babe good-by. : |
- Bad luck in de family sho' God fell on me.  
 Have you got lucky, babe, an' then got broke?  
 I'm goin' 'way, comin' back some day.  
 Good ole boy, jus' ain't treated right.  
 I'm Tennessee raise, Georgia bohn.  
 I'm Georgia bohn, Alabama rais'.

## 9. ON A HOG

Very much like the above song is "On a Hog," which means the condition of a "broke ho-bo" or tramp. By "broke" he means the usual state of being without money, or place to sleep, or food to eat. The song, like the above one, consists of lines repeated, without a chorus. There is little sense or connection in the words and verses. It represents the characteristic blending of all kinds of words to make



some sort of song. At the same time its verses are classics in negro song.

| : Come 'way to Georgia to git on a hog. : | (*three times*)  
Lord, come 'way to Georgia to git on a hog.

| : If you will go, babe, please don't go now, : |

| : But heave-a-hora, heave-a-hora, babe, heave! : |

| : I didn't come here to be nobody's dog. : |

| : I jest come here to stay a little while. : |

| : Well, I ain't goin' in Georgia long. : |

And with characteristic rhyme-making, a negro, after he had finished the few verses that he knew, began adding others. Said he,

"I didn't come here to be nobody's dog,  
Jes' come here to git off'n dat hog."

#### 10. FRISCO RAG-TIME

Even more disjointed and senseless is the song called, for convenience at the moment, "Frisco Rag-Time," "K. C.," or any other railroad name that happens to be desired. The song may be sung by man or woman or by both. It is expected that the viewpoint of man be indicated in the use of woman as the object, and woman's viewpoint be indicated in the reference to man. Such is sometimes the case; but usually the negro sings the song through, shifting from time to time from man to woman without so much as noticing the incongruity of meaning. In the verses which follow the scenes will be portrayed with clear vision by the negro singer.

| : Got up in the mornin', couldn't keep from cryin', : | (*three times*)  
Thinkin' 'bout that brown-skin man o' mine.

| : Yonder comes that lovin' man o' mine, : | (*three times*)  
Comin' to pay his baby's fine.

| : Well, I begged the jedge to low' my baby's fine, : | (*three times*)  
Said de jedge done fine her, clerk done wrote it down.

| : Couldn't pay dat fine, so taken her to de jail. : | (*three times*)

| : So she laid in jail back to de wall, : | (*three times*)  
Dis brown-skin man cause of it all.

| : No need babe tryin' to throw me down, : | (*three times*)  
Cause I'm po' boy jus' come to town.

| : But if you don't want me, please don't dog me 'round, : | (*three times*)  
Give me this money, sho' will leave this town.

| : Ain't no use tryin' to send me 'round, : | (*three times*)  
I got plenty money to pay my fine.

It will be observed that the last-named verses are practically the same as those given in other songs, and have no connection with the theme with which the song was begun; yet they formed an integral part of the song. In the same way single lines repeated four times are sung at length, although one would need to search diligently for the connection of meaning.

If you don't find me here, come to Larkey's dance.  
 If you don't find me there, come to ole Birmingham.  
 Ain't goin' to be in jungles long.  
 Yonder comes that easy-goin' man o' mine.  
 Ain't Jedge Briles a hard ole man!

"Jedge Briles" is only a local name given to Judge Broyles of Atlanta. His reputation is widely known among the negroes of Georgia. Instead of this name are often inserted the names of local characters, which serve to add concreteness to the song. So instead of Birmingham, the negro may sing Atlanta, Chattanooga, or any other city that ranks as a favorite among the negroes. Besides the feeling of the wayward wanderer, the scenes of court and jail are here pictured. Another division of song will group these scenes together. The difficulty of any sort of accurate classification of such a song is apparent. In addition to the words of the wandering man, this song gives also an insight into the reckless traits of the negro woman, which are clearly pictured in many of the negro love-songs.

#### II. LOOK'D DOWN DE ROAD

Mixed in just the same way, and covering a number of themes, utterly without sense-connection, the following song might well be a continuation of those just given. It is sung, however, to a different tune, and should be ranked as a separate song. Its form is not unlike that already cited, — repetition of a single line twice, or, in rare instances, a rhymed couplet.

Look'd down de road jes' far as I could see,  
 Well, the band did play "Nearer, my God, to Thee."

| : I got the blues, but too damn mean to cry. : |

Now when you git a dollar, you got a frien'  
 Will stick to you through thick an' thin.

I didn't come here fer to steal nobody's find.  
 I didn't jes' come here to serve my time.

I ask jailer, "Captain, how can I sleep?"  
 All 'round my bedside Police S. creeps.

The jailer said, "Let me tell you what's best:  
 Go 'way back in yo' dark cell an' take yo' rest."

If my kind man quit me, my main man throw me down;  
I goin' run to de river, jump overboard 'n' drown.

Here, again, the local policeman is always spoken of as creeping around the bedside. It makes an interesting comparison to note the contrast between the police and the angels of the old wish-rhyme. Various versions of the above stanzas are given, some of which are far from elegant. So in the last stanza the negroes sing, "If my *good* man quit me, my *main* man throw me down." Profanity is inserted in the songs in proportion as the singer is accustomed to use it, or as the occasion demands or permits its use.

#### 12. IF I DIE IN ARKANSAS

Ridiculous and amusing in its pathos, "If I die in Arkansas" is typical and representative. It is quite impressive when sung with feeling. The negro gets a kind of satisfaction in believing that he is utterly forlorn, yet begs to be delivered from such a condition. He sings, —

"If I die in Arkansa',  
Oh, if I die in Arkansa',  
If I die in Arkansa',  
Des ship my body to my mother-in-law.

| : "If my mother refuse me, ship it to my pa. : |

| : "If my papa refuse me, ship it to my girl. : |

"If my girl refuse me, shove me into de sea,  
Where de fishes an' de whales make a fuss over me."

And then, after this wonderful rhyme and sentiment, the singer merges into plaintive appeal, and sings further, —

| : "Pore ole boy, long ways from home, : |  
Out in dis wide worl' alone."

Suppose he should die! Suppose he has no friends! How he pities himself! Indeed, he is a forlorn being, and his emotions might well be wrought up.

#### 13. GOT NO WHERE TO LAY MY WEARY HEAD

Another song, also called "Po' Boy 'way from Home," repeats much the same sentiment; and besides many verses of other songs, the singer adds, —

| : "I want to see do my baby know right from wrong, O babe! : |

| : "Well, I got no where to lay my weary head, O babe! : |

| : "Well, a rock was my pillar las' night, O girl!" : |

Thus repetition makes a long song of a short one.



## 14. BABY, YOU SHO' LOOKIN' WARM

So in the next song, "Baby, You sho' lookin' Warm," three lines are alike, while the fourth varies only by an exclamation. This, too, is an appeal to the "baby" or sweetheart for pity and admission into the house.

| : Baby, you sho' lookin' warm, : | (*three times*)  
 O my babe! you sho' lookin' warm.

| : Baby, I'm feelin' so tired, : | (*three times*)  
 O my babe! I'm feelin' so tired.

: Got no whar' to lay my weary head, : | (*three times*)  
 O my babe! got no whar' to lay my weary head.

| : Sometimes I'm fallin' to my face, : | (*three times*)  
 O my babe! sometimes I'm fallin' to my face.

I'm goin' whar' de water drinks like wine. (*as before*)

Gwine whar' I never been befo'. (*as before*)

Baby, I love the clothes you wear. (*as before*)

Whar' in de worl' my baby gone? (*as before*)

Gone away never come back no more. (*as before*)

## 15. TAKE YOUR TIME

"Take your Time" represents the negro in a more tranquil and independent state of mind. It matters little what the circumstances may be, he does not care: there's no hurry, so "take your time." And these circumstances are varied enough: from the home to the court he is rambling aimlessly about.

Baby, baby, didn't you say,  
 You'd work for me both night and day?  
*Take your time, take your time.*

Baby, baby, don't you know  
 I can git a girl anywhere I go?  
*Take yo' time, take yo' time.*

Baby, baby, can't you see  
 How my girl git away from me?  
*Take yo' time, take yo' time.*

Went down country see my frien',  
 In come yaller dog burnin' the win',  
*Take yo' time, take yo' time.*

'Tain't but the one thing grieve my mind:  
 Goin' 'way, babe, an' leave you behin',  
*Take yo' time, take yo' time.*

Carried me 'roun' to de court-house do',  
 Place wher' I never had been befo',  
*Take yo' time, take yo' time.*

Jedge an' jury all in de stan',  
Great big law-books in dere han',  
*Take yo' time, take yo' time.*

Went up town 'bout four o'clock,  
Rapt on door, an' door was locked,  
*Take yo' time, take yo' time.*

I'm goin' back to de sunny South,  
Where sun shines on my honey's house,  
*Take yo' time, take yo' time.*

16. 'TAIN'T NOBODY'S BIZNESS BUT MY OWN

Jingling rhymes are sought at the sacrifice of meaning and the sense of the song. Rhymes are thus more easily remembered. If the sentiment of the subject of the song appeals to a negro, he may take it and make his own rhymes, departing from the original version. The frequent omission of words, and the mixing of dialect and modern slang, usually result. "'Tain't Nobody's Bizness but my Own" represents the more reckless temperament of the wanderer.

Baby, you ought-a tole me,  
Six months before you roll me,  
I'd had some other place to go,  
*'Tain't nobody's bizness but my own.*

Sometimes my baby gets boozy,  
An' foolish 'bout her head,  
An' I can't rule her,  
*'Tain't nobody's bizness but my own.*

I'm goin' to happy Hollow,  
Where I can make a dollar,  
*'Tain't nobody's bizness but my own.*

I want to see my Hanner  
Turn tricks in my manner,  
*'Tain't nobody's bizness but my own.*

Don't care if I don't make a dollar,  
So I wear my shirt an' collar,  
*'Tain't nobody's bizness but my own.*

17. I'M GOING 'WAY

The swaggering tramp decides to leave the town, as indeed he is often doing; but he expects to come back again. He looks forward to the adventures of the trip with pleasure, not with fear, although he knows he must ride the rods, go without victuals, and sleep where he may. He sings, —

"I'm goin' 'way, comin' back some day,  
I'm goin' 'way, comin' back some day,

I'm just from the country, come to town—  
 A Zoo-loo-shaker from my head on down.  
 If I git drunk, who's goin' ter carry me home?  
 Brown-skin woman, she's chocolate to de bone."

## 18. O BABE!

Thus he visualizes and grows boisterous. He begins again the life of the "rounder," whose adventures are sung in other songs. In anticipation of his future adventures, the negro continues, —

"Late every evenin' 'bout half pas' three,  
 I hire smart coon to read the news to me.  
*O babe, O my babe, O my babe!*

"O babe, O babe, O my babe! take a one on me,  
 An' my padhna', too, that's the way sports do,  
*O babe, O my babe, O my babe!*

"Well you talk 'bout one thing, you talk 'bout another,  
 But 'f you talk 'bout me, gwine talk 'bout yo' mother.  
*O babe, O my babe, O my babe!"*

## 19. SWEET TENNESSEE

But this is not all the easy times he is going to have. To be sure, he will not work: he will have his own way, where the "water drinks like wine," and where the "wimmins" are "stuck" on him. He bids farewell.

"Come an' go to sweet Tennessee,  
 Where de money grows on trees,  
 Where the rounders do as they please, babe!  
 Come an' go to sweet Tennessee.

"Come an' go to sweet Tennessee,  
 Where the wimmins all live at ease,  
 Where the rounders do as they please, babe!  
 Come an' go to sweet Tennessee.

"Come an' go to sweet Tennessee,  
 Where the wimmins do as they please,  
 Where the money grows on trees, babe!  
 Come an' go to sweet Tennessee."

As woman occupies a prominent place in the songs of the wanderer, so woman and sweetheart occupy the most prominent part in the majority of negro social songs. The negro's conception of woman as seen in his songs has been observed. There are few exalted opinions of woman, little permanent love for sweetheart, or strong and pure love emotions. Woman and sensual love, physical characteristics and actions and jealousy, are predominant. The singer is not different



from the wanderer who figured as the hero in the class of songs just given. Woman here is not unlike woman there. The negro sings, —

20. I AIN'T BOTHER YET

I got a woman an' sweetheart, too,  
If woman don't love me, sweetheart do,  
*Yet, I ain't bother yet, I ain't bother yet.*

Honey babe, I can't see  
How my money got away from me,  
*Yet I ain't bother yet, ain't bother yet.*

Or the woman sings in retort to the husband who thus sings, and who does not support her properly, or has failed to please her in some trifle,

I got a husband, a sweetheart, too,  
*Ain't goin' to rain no mo',*  
Husband don't love me, sweetheart do,  
*Ain't goin' to rain no mo'.*

21. I'M ON MY LAST GO-ROUND

But the negro lover sometimes gets more or less despondent, after which he assures himself that he does not care. The theme of rejected love is strong, but the sorrow lasts only a short time. While this feeling lasts, however, the lover, in his jealousy, will do many things for his sweetheart, and often is unwilling to be out of her presence. Sometimes he is determined.

| : It's no use you sendin' no word, : |  
It's no use you sendin' or writin' no letter,  
I'm comin' home pay-day.

| : I'm on my last go-round, : | (*three times*)  
God knows Albirdie won't write to me.

| : There's mo' pretty girls 'an one, : |  
Swing an' clang an' don't git lost,  
There's mo' pretty girls 'an one.

22. LEARN ME TO LET ALL WOMEN ALONE

The negro is constantly singing that woman will get him into trouble; and such is the case. In a large per cent. of his quarrels and fights the cause of the trouble is the "woman in the case." It is she who gets his money and makes him do all manner of trifling things to please her fancy. He then claims that she will turn from him as soon as she has got all he has. Such is, in fact, true. It is not surprising to hear the song "Learn me to let all Women alone" as the expression of a disgruntled laborer.

One was a boy, an' one was a girl;  
If I ever specs to see 'em again,  
I'll see 'em in de other worl':  
*Learn me to let all women alone.*

All I hope in this bright worl',  
 If I love anybody, don't let it be a girl:  
*Learn me to let all women alone.*

Firs' girl I love, she gi' me her right han',  
 She's quit me in de wrong fer anoder man:  
*Learn me to let all women alone.*

Woman is a good thing, an' a bad thing too,  
 They quit in the wrong an' start out bran'-new:  
*Learn me to let all women alone.*

I got up early nex' mornin', to meet fo' day train,  
 Goin' up the railroad to find me a man:  
*Learn me to let all women alone.*

### 23. O MY BABE! WON'T YOU COME HOME

The negro sings, "I don't know what I'll do! Oh, I don't know what I'll do!" "Oh, I'll take time to bundle up my clothes! Oh, I'll take time to bundle up my clothes," and he is off; but he is soon involved again, and sings his promiscuous allegiance.

"I love my babe and wouldn't put her out of doors,  
 I'd love to see her kill a kid wid fohty-dollar suit o' clothes,  
*O my babe! won't you come home?*

"Some people give you nickel, some give you dime;  
 I ain't goin' give you frazzlin' thing, you ain't no girl o' mine.  
*O my babe! won't you come home?*

"Remember, babe, remember givin' me yo' han';  
 When you come to marry, I may be yo' man.  
*O my babe! won't you come home?*

"Went to the sea, sea look so wide,  
 Thought about my babe, hung my head an' cried.  
*O my babe! won't you come home?"*

### 24. MAKE ME A PALAT ON DE FLO'

Perhaps the lover is again turned out of doors, and pines around the house. He studies up various means to regain the affections of his lady-love, but finds it difficult. "That's all right, treat me mean, treat me wrong, babe. Fare you well forever mo', how would you like to have a luv'in' girl turn you out o' doors?" he sings, and pretends to leave. But true to the negro proverb, "Nigger ain't gone ever time he say good-by:" he returns again to sing, —

"Make me a palat on de flo',  
 Make it in de kitchen behin' de do'.

"Oh, don't turn good man from yo' do',  
 May be a frien', babe, you don't know.

"Oh, look down dat lonesome lan',  
Made me a palat on de flo'.

"Oh, de reason I love Sarah Jane,  
Made me a palat on de flo'."

In another strain the lover sings promiscuously, —

"O Jane! love me lak you useter,  
O Jane! chew me lak you useter,  
Ev'y time I figger, my heart gits bigger,  
Sorry, sorry, can't be yo' piper any mo'."

So, too, he sings "Ev'y time I dodge her, my heart gits larger."

#### 25. CAN'T BE YOUR TURTLE ANY MO'

Somewhat like it is the song "Can't be your Turtle any mo'," localized to apply to Atlanta, Memphis, or other specific places.

Goin' to Atlanta, goin' to ride de rod,  
Goin' to leave my babe in de hands o' God,  
*Sorry, sorry, can't be your turtle any mo'.*

Goin' up town, goin' hurry right back,  
Honey got sumpin' I certainly lak',  
*Sorry, sorry, can't be yo' warbler any mo'.*

#### 26. NO MORE GOOD TIME

While there is much repetition in thought in the songs of woman and sweetheart, they are very true to actual life, and depict with accuracy the common scenes and speeches of the negroes. The morals of the negro are also reflected. Some of his ideals of love and "a good time" are indicated. "No More Good Time" tells of a common scene.

No more good time, woman, like we used to have,  
Police knockin' woman at my back do'.

Meet me at the depot, bring my dirty clothes,  
Meet me at depot, woman, when the train comes down;

For I goin' back to leave you, ain't comin' back no mo';  
You treated me so dirty, ain't comin' back no mo'.

I got a little black woman, honey, an' her name's Mary Lou,  
She treat me better, baby, heap better than you.

The negro adds much zest and fun to his song when he introduces local characters. In the above line it is "Police Johnson, woman, knockin' at de do'," or in other localities it is the name of the most dreaded officer. The negroes sing these and laugh heartily, boasting now and then of fortunate escapes.



## 27. DIAMON' JOE

Very much like the above in general tone, but sung by a woman, "Diamon' Joe" typifies the usual custom common in every negro community. It is a love-song.

Diamon' Joe, you better come an' git me:  
 Don't you see my man done quit?  
 Diamon' Joe com'n git me.  
 Diamon' Joe he had a wife, they parted every night;  
 When the weather it got cool,  
 Ole Joe he come back to that black gal.  
 But time come to pass,  
 When old Joe quit his last,  
 An' he never went to see her any mo'.

## 28. BABY, WHAT HAVE I DONE?

"Baby, what have I done?" introduces the various scenes of negro love-life. The same wail of "knockin' at de do'" is heard again and again, — a hint at infidelity, which is so often sung in the next few songs. The simple life and simple thought appear primitive. What if this poetry means as much to him as any other? No other ideals would satisfy him, or even appeal to him.

Late las' night an' night befo',  
 Heard such a knockin' at my do',  
 Jumped up in stockin' feet, skipped across the flo',  
 Baby, don't never knock at my do' no mo'.

| : *Oh me, oh my! baby, what have I done?* : |

Where were you las' Saturday night,  
 When I lay sick in my bed?  
 You down town wid some other ole girl,  
 Wasn't here to hold my head.

| : *Ain't it hard to love an' not be loved?* : | (*four times*)

Other verses of one long line are divided into two short lines or repeated each four times to make the stanza. The art of negro singing is brought out best in his repetition.

It's ninety-six miles from Birmingham  
 I tramped it day by day.  
 It's fifteen cents' wuth o' morphine,  
 A dollar's all I crave.  
 I didn't bring nuthin' in this bright worl',  
 Nuthin' I'll carry away.  
 I laid my head in bar-room do',  
 Ain't goin' to get drunk no mo'.

Han' me down my grip-sack,  
An' all my ole dirty clothes.

If my baby ask for me,  
Tell her I boun' to go.

29. THINGS AIN'T SAME, BABE, SINCE I WENT 'WAY

Both men and women appear changeable in their affections. A husband and wife may quarrel the first of the week, separate, vow that they will never speak again; the latter part of the week may find them as loving as ever. This does not happen one week, but many times. A negro man will often give his entire week's or month's wages in order to pacify his wife who has threatened to go live with some other man. She in turn spends the money, and begins to quarrel again. In the same way the wife may often beg to be received back after she has left him; she is often received, sometimes with a beating, sometimes not at all. A typical appeal of these characters is sung:

Things ain't same, babe, since I went 'way,  
Now I return, please let me stay;  
I'm sorry I lef' you in this worl' alone,  
I'm on my way, babe, I'm comin' home.

30. BABY, LET ME BRING MY CLOTHES BACK HOME

Another appeal of the husband to his wife is a little more forceful. It is the present moment that counts with the average negro: he will easily promise to do anything to get out of an emergency or to get into favor. So the negro often makes promises of fidelity, if only he will be given another chance. The picture of the big, brawny negro thus whining before his "woman's" door is an amusing one. It is, however, characteristic in its adaptation of the "coon" song into a negro song:

The burly coon, you know,  
He packed his clothes to go,  
Well, he come back las' night,  
His wife said, "Honey, I'm tired o' coon,  
I goin' to pass for white."

But the coon got mad,  
He's 'bliged to play bad,  
Because his color was black;  
O my lovin' baby! don't you make me go;  
I git a job, if you let me, sho'.

I'll wuk both night an' day,  
An' let you draw my pay;  
Baby, let me bring my clothes back home!  
When you kill chicken, save me the bone;  
When you bag beer, give me the foam.

I'll work both night an' day,  
 An' let you draw the pay;  
 Baby, let me bring my clothes back home;  
 When she make them strange remarks,  
 He look surprise — goin' roll them white eyes,  
 Goin' cry, baby, don't make me go!

### 31. LONG AND TALL AN' CHOCOLATE TO THE BONE

One of the most common descriptions, and one of the most complimentary to the negro woman, as found in negro songs, is "chocolate to the bone." The negro often makes trouble for the meddler in his home. Here arises many of the capital crimes of the negroes. Jealousy runs riot among both men and women. In the following song a hint is given of the boasting spirit of the negro:

Well, I'm goin' to buy me a little railroad of my own,  
 Ain't goin' to let nobody ride but the chocolate to the bone.

Well, I goin' to buy me a hotel of my own,  
 Ain't goin' to let nobody eat but the chocolate to the bone.

| : *She's long an' tall an' chocolate to the bone*, : |

Well, I goin' to start a little graveyard of my own,  
 If you don't, ole nigger, let my woman alone.

She's long an' tall an' chocolate to the bone,  
 She make you married man, then leave yo' home.

### 32. GOIN' BACK TO SWEET MEMPHIS, TENNESSEE

In much the same way, now the woman, now the man, sings back at each other. In the first stanza of the song "Yo' Man," the woman is supposed to be talking; the man often sings the song, however, as he does all of them. It is also interpreted to be the words of one man to his wife, and also of one woman to another. The song is well mixed.

| : Well, if that's yo' man, you'd better buy a lock an' key, O babe! : |  
 An' stop yo' man from runnin' after me-e-e.

| : *Well, I goin' back to sweet Memphis, Tennessee, O babe!* : |  
*Where de good-lookin' wimmins take on over me — make a fuss over me.*

Now, a good-lookin' man can git a home anywaher' he go,  
 The reason why is, the wimmins tell me so.

She change a dollar an' give me a lovin' dime,  
 I'll see her when her trouble like mine.

### 33. STARTED TO LEAVE

The sense of humor is very marked in many of the verses sung by the negroes. The commonplace, matter-of-fact statement in the



following song is noticeable. Says the negro, "Yes,

"I'm goin' 'way, goin' 'way,  
Goin' sleep under the trees till weather gits warmer,  
Well, me an' my baby can't agree,  
Oh, that's the reason I'm goin' to leave."

But, as in other cases, the negro does not stay long. Perhaps it is too cold under the trees for him; perhaps the song has it all wrong, anyway. But the negro again sings, —

"Well, I started to leave, an' got 'way down the track,  
Got to thinkin' 'bout my woman, come runnin' back, O babe!

"She have got a bad man, an' he's as bad as hell, I know,  
For ev'body, sho' God, tell me so.

"I thought I'd tell you what yo' nigger woman'll do,  
She have another man an' play sick on you."

#### 34. I COULDN'T GIT IN

Thus, although the singer begins, as he often does, with the better thoughts of the woman, he ends with the usual abuse and distrust. This spirit of infidelity is unfortunately common among the negroes. With some it is a matter of no concern, for what does it matter to them? with others it is a matter of anger and revenge; while still others are jealously troubled about it. What has already been touched upon in the songs given may be shown further in "I couldn't git in."

Lawd, I went to my woman's do',

Jus' lak I bin goin' befo':

"I got my all-night trick, baby,

An' you can't git in."

"Come back 'bout half pas' fo',

If I'm done, I'll open de do', (or let you know)

Got my all-night trick, baby,

An' you can't git in."

I keep a rappin' on my woman's do',

Lak I never had been dere befo';

She got a midnight creeper dere,

An' I couldn't git in.

"Buddy, you oughter to do lak me,

Git a good woman, let the cheap ones be,

Fur dey always got a midnight creeper,

An' you can't come in.

"Buddy, stop an' let me tell you

What yo' woman'll do;

She have 'nuther man in, play sick on you.

She got all-night creeper, Buddy,

An' you can't git in.

"You go home; well, she layin' in bed,  
 With red rag tied all 'round her head;  
 She done had fo'-day creeper in here,  
 Dat's de reason you couldn't git in."

In the same way other verses are sung: "Keep a knockin', can't come in, I got company an' you can't come in," or "You can't come in dis do'."

### 35. WHAT, STIRRIN', BABE

The singer uses the common slang "fallin' den" for his bed. As he has sung of his love and jealousies, so he sings of varied affection and infidelity, but with little serious regret.

"Went up town 'bout four o'clock,  
*What, stirrin' babe, stirrin' babe?*  
 When I got there, door was locked:  
*What stir'd babe, what stir'd babe?*  
 "Went to de window an' den peeped in:  
*What, stirrin' babe, stirrin' babe?*  
 Somebody in my fallin' den —  
*What, stirrin' babe, stirrin' babe?"*

The woman tells the "creeper" that he had best be watchful while he is about her house. At the same time, besides his general rowdyism, he is perhaps eating all the provisions in the house. She sings, —

| : Don't you let my honey catch you here — : | (*three times*)  
 He'll kill you dead jus' sho's you born.

### 36. HOP RIGHT

It will thus be seen that the songs of the most characteristic type are far from elegant. Nor are they dignified in theme or expression. They will appear to the cultured reader a bit repulsive, to say the least. They go beyond the interesting point to the trite and repulsive themes. Nor can a great many of the common songs that are too inelegant to include be given at all. But these are folk-songs current among the negroes, and as such are powerful comment upon the special characteristics of the group. A few of the shorter themes thus sung will illustrate further.

| : Hop right, goin' to see my baby Lou, : |  
 Goin' to walk an' talk wid my honey,  
 Goin' to hug an' kiss my honey,  
*Hop right, my baby!*

The negro does not mind that his comment may not be undignified, or that it may be injurious to personal feelings or race opinion. Sings he, —

"I wouldn't have yellow gal,  
 Tell you de reason why:  
 Her neck so long, 'fraid she never die.

"I wouldn't have a black gal,  
Tell you de reason why:  
Her hair so kinky, she break every comb I buy."

37. IF YOU WANT TO GO A COURTIN'

More original and satisfying in sentiment and rhyme and sensuous pictures is the following:

If you want to go a courtin', I sho' you where to go,  
Right down yonder in de house below.

Clothes all dirty an' ain't got no broom,  
Ole dirty clothes all hangin' in de room.

Ask'd me to table, thought I'd take a seat,  
First thing I saw was big chunk o' meat.

Big as my head, hard as a maul,  
Ash-cake, corn-bread, bran an' all.

38. IF YOU WANT TO MARRY

Another that sounds like some of the songs used in children's games in the Colonial days is "Marry Me." The song has come to be thought a negro song, but is apparently a form of the old rhymes, "If you will marry, marry, marry; If you will marry me," or "For I want to marry, marry, marry, you;" "Soldier, will you marry me?" The negro sings, —

"If you want to marry, come an' marry me-e-e,  
Silk an' satin you shall wear, but trouble you shall see-e-e.

"If you want to marry, marry the sailor's daughter,  
Put her in a coffee-pot and sen' her 'cross the water.

"I marry black gal, she was black, you know,  
For when I went to see her, she look like a crow-ow,  
She look like a crow-ow-ow."

39. HONEY, TAKE A ONE ON ME

A variation of the well-known little song, "Honey, take a One on Me," has a great number of verses that have become popular, and are undoubtedly negro verses. Most of these, however, are not suitable for publication. An idea may be given of the song.

Comin' down State Street, comin' down Main,  
Lookin' for de woman dat use cocaine,  
*Honey, take a one on me!*

Goin' down Peter Street, comin' down Main,  
Lookin' for de woman ain't got no man,  
*Honey, take a one on me!*



## 40. DON'T HIT THAT WOMAN

One other illustration may be given, to show this mental attitude toward a woman:

Don't hit that woman, I tell you why:  
Well, she got heart-trouble an' I scared she die.  
That shot got her, how do you know?  
For my woman she told me so.  
Now, if you hit that woman, I tell you fine,  
She will give you trouble all the time.

## 41. I LOVE THAT MAN

More serious and of much better sentiment is the lover's song, ordinarily sung as the appeal of a woman.

| : I love that man, O God! I do,  
I love him till the day he die; : |  
| : If I thought that he didn't love me,  
I'd eat morphine an' die. :  
: If I had listened to what mamma said,  
I wouldn't a been here to-day; : |  
: But bein' so young, I throwed  
That young body o' mine away. : |  
: Look down po' lonesome road,  
Hacks all dead in line. :  
: Some give nickel, some give dime,  
To bury dis po' body o' mine. : |

## 42. KELLY'S LOVE

In "Kelly's Love" the note of disappointed love is sounded:

| : *Love, Kelly's love, : | (three times)*  
*You broke de heart o' many a girl,*  
*You never break dis heart o' mine.*  
| : When I wo' my aprons low, : | *(three times)*  
Couldn't keep you from my do'.  
| : Now I weahs my aprons high, : | *(three times)*  
Sca'cely ever see you passin' by.  
| : Now I weahs my aprons to my chin, : | *(three times)*  
You pass my do', but can't come in.  
| : See what Kelly's love have done. : | *(three times)*  
See what Kelly's love have done.  
| : If I had listened to what my mamma said, : | *(three times)*  
I would a been at home in mamma's bed.

## 43. MY LOVE FOR YOU IS ALL I KNEW

Nearer the simple longing of a sincere affection is the chorus "Farewell." This conception has been found in the common mixed song that is current:

| : My love for you is all I knew, : | (*three times*)  
 Hope I will see you again.  
 | : Farewell, my darling, farewell! : | (*three times*)  
 Hope I will see you again.

44. THOUGHT I HEARD THAT K. C.

The negro grows imaginative when he thinks of things absent. In his religious song it is Heaven and the angels that bring forth his best expressions. He is an idealist, and utopianism is perhaps only the childlike imagery of fairy fancies. So in his social songs he tells of the good times he has had and is going to have. He does not sing so much of the present: he sings of dangers he has escaped. In the same way he longs to see his sweetheart while he is away from her. Says he, "My honey might be far from home; ask central to gi' me long-distance phone."

Thought I heard that K. C. whistle blow,  
 Blow lak she never blow befo'.  
 How long has Frisco train been gone?  
 Dat's train carried my baby home.  
 Look down de Southern road an' cry,  
 Babe, look down de Southern road an' cry.

45. SWEET, FORGET ME NOT

The negro looks longingly for the train and the time when he will have money enough to go back "home." Pay-day will come, and for a time he will be happy. Sometimes he thinks of all good times in the future. Sometimes, however, he sings plaintively that they are gone.

| : O girl, O girl! what have I done?  
*Sweet, forget me not. : | (three times)*  
 I've got a girl dat's on de way,  
*Sweet, forget me not.*  
 Times ain't like dey use ter be,  
*Sweet, forget me not.*  
 Times have been, won't be no more,  
*Sweet, forget me not.*

Nowhere is the negro more characteristic than in his wanton and reckless moods. Nothing pleases this type of negro fancy more than deeds of bravado and notoriety. He loves to tell of them and hear them recited. He is apparently at his best on such occasions. His self-feeling in its positive state is given gratification, and his vivid imagination easily makes him the hero of the hour. The feeling of rowdyism is thus encouraged. The notorious character is thus sung as the hero of the race: his deeds are marvelled at. Perhaps he is

the most interesting figure within the whole field of activities. Certainly he is a distinct character, and has a tremendous influence upon the conduct of his people. He is admired by young and old; and those who do not approve of his deeds or example marvel at his powers.

## 46. STAGOLEE

"Stagolee" must have been a wonderful fellow! though not so much dreaded as "Railroad Bill" and some others. Here the negro sings in his best vein.

Stagolee, Stagolee, what's dat in yo' grip?  
Nothin' but my Sunday clothes, I'm goin' to take a trip,  
*O dat man, bad man, Stagolee done come.*

Stagolee, Stagolee, where you been so long?  
I been out on de battle fiel' shootin' an' havin' fun,  
*O dat man, bad man, Stagolee done come.*

Stagolee was a bully man, an' ev'y body knowed,  
When dey seed Stagolee comin', to give Stagolee de road,  
*O dat man, bad man, Stagolee done come.*

The refrain "*O dat man, bad man, Stagolee done come*" is sung at the end of each stanza, and adds much to the charm of the song, giving characteristic thought to the words, and rhythmical swing to the music. The singer continues his narration, adding the refrain to each stanza, —

Stagolee started out, he give his wife his han',  
"Good-by, darlin', I'm goin' to kill a man."

Stagolee killed a man an' laid him on de flo',  
What's dat he kill him wid? Dat same ole fohty-fo'.

Stagolee killed a man an' laid him on his side,  
What's dat he kill him wid? Dat same ole fohty-five.

Out of house an' down de street Stagolee did run,  
In his hand he held a great big smokin' gun.

Stagolee, Stagolee, I'll tell you what I'll do,  
If you'll git me out'n dis trouble I'll do as much for you.

Ain't it a pity, ain't it a shame?  
Stagolee was shot, but he don't want no name.

Stagolee, Stagolee, look what you done done,  
Killed de best ole citerzen; now you'll hav' to be hung.

Stagolee cried to de jury an' to de judge: Please don't take my life,  
I have only three little children an' one little lovin' wife,  
*O dat man, bad man, Stagolee done come.*

## 47. STAGOLEE

The above version is more usually sung in Mississippi, Louisiana, and Tennessee, though it is known in Alabama and Georgia, besides



being sung by the negro vagrants all over the country. Another version more common in Georgia celebrates Stagolee as a somewhat different character, and the song is sung to different music. The negro sings, —

I got up one mornin' jes' 'bout four o'clock;  
 Stagolee an' big bully done have one finish' fight:  
 What 'bout? All 'bout dat raw-hide Stetson hat.  
 Stagolee shot Bully; Bully fell down on de flo',  
 Bully cry out: "Dat fohty-fo' hurts me so."  
*Stagolee done killed dat Bully now.*  
 Sent for de wagon, wagon didn't come,  
 Loaded down wid pistols an' all dat gatlin' gun,  
*Stagolee done kill dat Bully now.*  
 Some giv' a nickel, some giv' a dime,  
 I didn't give a red copper cent, 'cause he's no friend o' mine,  
*Stagolee done kil! dat Bully now.*  
 Carried po' Bully to cemetary, people standin' 'round,  
 When preacher say Amen, lay po' body down,  
*Stagolee done kill dat Bully now.*  
 Fohty dollah coffin, eighty dollah hack,  
 Carried po' man to cemetary but failed to bring him back,  
*Ev'y body been dodgin' Stagolee.*

The scenes of Stagolee's activities are representative of this type of negro life. From the home to the cemetery he has gone the road of many a negro. Sometimes the man killed is at a picnic or public gathering, sometimes elsewhere. The scenes of the burial, with its customs, are but a part of the life: hence they are portrayed with equal diligence.

#### 48. RAILROAD BILL

But Stagolee has his equal, if not his superior, in the admiration of the negro. "Railroad Bill" has had a wonderful career in song and story. The negro adds his part, and surpasses any other in his portrayal of this hero of the track. One must take all the versions of the song in order to appreciate fully the ideal of such a character. In the first song that follows, the reader will note that after the theme is once in the mouth of the singer, it matters little what the song is. The effort is to sing something about "Bill," and to make this conform to the general idea; and at the same time it must rhyme. Here is the song, and a wonderful picture it is:

Some one went home an' tole my wife  
 All about — well, my pas' life,  
*It was that bad Railroad Bill.*  
 Railroad Bill, Railroad Bill,  
 He never work, an' he never will,  
*Well, it's that bad Railroad Bill.*

Railroad Bill so mean an' so bad,  
Till he tuk ev'ything that farmer had,  
*It's that bad Railroad Bill.*

I'm goin' home an' tell my wife,  
Railroad Bill try to take my life,  
*It's that bad Railroad Bill.*

Railroad Bill so desp'rate an' so bad,  
He take ev'ything po' womens had,  
*An' it's that bad Railroad Bill.*

#### 49. IT'S THAT BAD RAILROAD BILL

With all these crimes to his credit, it is high time that some one was going after Railroad Bill. The singer starts on his journey as quickly as he can, but has to make many trips.

I went down on Number One,  
Railroad Bill had jus' begun.  
*It's lookin' for Railroad Bill.*

I come up on Number Two,  
Railroad Bill had jus' got through,  
*It's that bad Railroad Bill.*

I caught Number Three and went back down the road,  
Railroad Bill was marchin' to an' fro.  
*It's that bad Railroad Bill.*

An' jus' as I caught that Number Fo',  
Somebody shot at me wid a fohty-fo'.  
*It's that bad Railroad Bill.*

I went back on Number Five,  
Goin' to bring him back, dead or alive.  
*Lookin' for Railroad Bill.*

When I come up on Number Six,  
All the peoples had done got sick,  
*Lookin' for Railroad Bill.*

When I went down on Number Seven,  
All the peoples wish'd they's in heaven,  
*A-lookin' for Railroad Bill.*

I come back on Number Eight,  
The folks say I was a minit too late,  
*It's lookin' for Railroad Bill.*

When I come back on Number Nine,  
Folks say, "You're just in time  
*To catch that Railroad Bill."*

When I got my men, they amounted to ten,  
An' that's when I run po' Railroad Bill in,  
*An' that was last of po' Railroad Bill.*

50. IT'S LOOKIN' FOR RAILROAD BILL

But that was *not* the last of Railroad Bill; for the singer had only imagined that he was the hero to "down him." Railroad Bill soon appears again, and now he is worse than before. The next version differs only slightly from the foregoing one. One must remember that the chorus line follows each couplet, and the contrast in meaning makes a most interesting song.

Railroad Bill mighty bad man,  
Shoot dem lights out o' de brakeman's han',  
*It's lookin' fer Railroad Bill.*

Railroad Bill mighty bad man,  
Shoot the lamps all off the stan',  
*An' it's lookin' for Railroad Bill.*

First on table, nex' on wall,  
Ole corn whiskey cause of it all,  
*It's lookin' fer Railroad Bill.*

Ole McMillan had a special train,  
When he got there was a shower of rain,  
*Wus lookin' fer Railroad Bill.*

Ev'ybody tole him he better turn back,  
Railroad Bill was goin' down track,  
*An' it's lookin' fer Railroad Bill.*

Well, the policemen all dressed in blue,  
Comin' down sidewalk two by two,  
*Wus lookin' fer Railroad Bill.*

Railroad Bill had no wife,  
Always lookin' fer somebody's life,  
*An' it's lookin' fer Railroad Bill.*

Railroad Bill was the worst ole coon,  
Killed McMillan by de light o' de moon,  
*It's lookin' fer Railroad Bill.*

Ole Culpepper went up on Number Five,  
Goin' bring him back, dead or alive,  
*Wus lookin' fer Railroad Bill.*

Standin' on corner didn't mean no harm,  
Policeman grab me by my arm,  
*Wus lookin' fer Railroad Bill.*

The negroes sing different forms of these verses, as they are suggested at the moment; so they add others or omit parts. Also are sung

Mac Millan had a special train,  
When he got there, it was spring.  
Two policemen all dressed in blue  
Come down street in two an' two.  
Railroad Bill led a mighty bad life,  
Always after some other man's wife.



Railroad Bill went out Wes',  
 Thought he had dem cowboys bes'.  
 Railroad Bill mighty bad man,  
 Kill McGruder by de light o' the moon.

## 51. RIGHT ON DESPERADO BILL

It is not surprising that a song so popular as "Railroad Bill" should find its way into others of similar type. Another version of the same song has a separate chorus, to be sung after each stanza. This chorus, of which there are two forms, adds recklessness to the theme. Another achievement is given the desperado; and he combines gambling, criminal tendencies, and his general immorality, in one. The following version is somewhat mixed, but is known as "Railroad Bill :"

Railroad Bill was mighty sport,  
 Shot all buttons off high sheriff's coat,  
 Den hollered, "*Right on desperado Bill!*"  
*Lose, lose — I don't keer,*  
*If I win, let me win lak' a man,*  
*If I lose all my money,*  
*I'll be gamblin' for my honey,*  
*Ev'y man ought to know when he lose.*

*Lose, lose, I don't keer,*  
*If I win, let me win lak' a man,*  
*Lost forty-one dollars tryin' to win a dime,*  
*Ev'y man plays in tough luck some time.*

Honey babe, honey babe, where have you been so long?  
 I ain't been happy since you been gone,  
*Dat's all right, dat's all right, honey babe.*

Honey babe, honey babe, bring me de broom,  
 De lices an' chinchies 'bout to take my room,  
*O my baby, baby, honey, chile!*

Honey babe, honey babe, what in de worl' is dat?  
 Got on tan shoes an' black silk hat,  
*Honey babe, give it all to me.*

Talk 'bout yo' five an' ten dollar bill,  
 Ain't no Bill like ole desperado Bill,  
*Says, Right on desperado Bill.*

Railroad Bill went out west,  
 Met ole Jesse James, thought he had him best,  
*But Jesse laid ole Railroad Bill.*

Honey babe, honey babe, can't you never hear?  
 I wants a nuther nickel to git a glass o' beer,  
*Dat's all right, honey babe, dat's all right.*

Some of the verses just given are far from elegant; others still less elegant must be omitted. Some conception of popular standards

of conduct and dress, social life and the home, may be gained from the song, in addition to the now familiar character of "Railroad Bill."

52. LOOKIN' FOR THAT BULLY OF THIS TOWN

In most communities there is one or more notorious characters among the negroes. Often these are widely known throughout the State, and they are familiar names to the police. Sometimes they are known for the most part to the negroes. Such characters, noted for their rowdyism and recklessness, sometimes with a criminal record, are usually called "bullies." To be sure, "Stagolee," "Railroad Bill," "Eddy Jones," and the others, were "bullies," but they were special cases. The song "I'm lookin' for the Bully of this Town" represents a more general condition. It is rich in portrayals of negro life and thought.

Monday I was 'rested, Tuesday I was fined,  
Sent to chain gang, done serve my time,  
*Still I'm lookin' for that bully of this town.*

The bully, the bully, the bully can't be found,  
If I fin' that bully, goin' to lay his body down,  
*I'm lookin' for that bully of this town.*

The police up town they're all scared,  
But if I fin' that bully, I goin' to lay his body 'way,  
*For I'm lookin' for that bully of this town.*

I'm goin' down on Peter Street;  
If I fin' that bully, will be bloody meet,  
*For I'm lookin' for that bully of this town.*

I went down town the other day,  
I ask ev'ybody did that bully come this way,  
*I wus lookin' fer that bully of this town.*

Oh, the gov'ner of this State offer'd one hundred dollars reward,  
To any body's arrested that bully boy,  
*I sho' lookin' for dat bully of this town.*

Well, I found that bully on a Friday night,  
I told that bully I's gwine to take his life,  
*I found dat bully of this town.*

I pull out my gun an' begin to fire,  
I shot that bully right through the eye,  
*An' I kill that bully of this town.*

Now all the wimmins come to town all dressed in red,  
When they heard that bully boy was dead,  
*An' it was the last of that bully of this town.*

What a picture the song gives of the bully and his pursuer! The boasting braggart sees himself the hero of the whole community,

but chiefly among the women. He is better than the police: they will even thank him for his valor. The governor will give him his reward. Everybody he meets he asks about the bully boy, and takes on a new swagger. What satisfaction he gets from it! Perhaps he too will be a bully. The scene of the shooting, the reaching for the pistol, and the "laying-down" of the bully's body,—these offer unalloyed satisfaction to the singer. Every word becomes pregnant with new meaning and feeling; and invariably he must remember that his deeds are lauded, and he is the hero among the "wimmins" from the country round about. His picture would never be complete without this. Altogether it is a great song, and defies a superior picture.

## 53. EDDY JONES

Other notorious characters are sung with the same satisfaction. The characteristic pleasure and oblivion of time accompany the singing. While at work, one may sing the words, whistle the tunes, and visualize the picture, thus getting a richer field of vision. When alone, the negro gets much satisfaction out of songs like those here given. Likewise such songs are sung in groups, at which times the singers talk and laugh, jeer one another, and retort, thus varying the song. "Eddy Jones" seems very similar in character to "Stagolee."

Slow train run thru' Arkansas,  
*Carryin' Eddy Jones.*

Eddy died with a special in his hand,  
*Eddy Jones, Eddy Jones.*

Eddy Jones call for the coolin'-board,  
*Lawdy, lawdy, lawd!*

Eddy Jones look'd 'round an' said,  
 "Man that kill'd me won't have no luck."

Ain't it sad 'bout po' Eddy bein' dead?  
 Eddy Jones was let down in his grave.

What did Eddy say before he died?  
 He said, "Nearer, my God, to Thee."

Eddy's mother she weeped a day,  
 Lawdy, Eddy Jones, Eddy Jones!

The singer turns to the "ladies," if they be present, and sings, —

You want me to do like Eddy Jones?  
 You mus' want me to lay down an' die for you.

*(To be continued.)*



## THE MISSOURI PLAY-PARTY

BY MRS. L. D. AMES

SOME thirty years ago, in most country places, the Missouri play-party was at the height of popularity as a serious form of amusement, — serious not in the sense of lacking in fun and jollity, but in the sense that it was held not as a revival of old customs or in defiance of better taste, but because it yielded more genuine pleasure and recreation than any other form of amusement known to those who took part in it. In the neighborhood where I was born and reared, the play-party was the common form of amusement at the gatherings of young people of the best class. As a little girl, I was permitted to sit up and look on when the parties were held at my father's or my grandfather's home.

These play-parties were really dances. The players did not dance, however, to the music of instruments, but kept time with various steps to their own singing. But they were not called dances: they were called simply parties. The better class of people in the country did not believe in dancing. Regular dances, where the music was furnished by a "fiddler," were held, for the most part, only in the homes of the rough element. They were generally accompanied by card-playing, and frequently by drunkenness and fighting. The better class ranked dancing, in the moral scale, along with gambling and fishing on Sunday. It was not good form, and was tabooed on grounds of respectability.

At that time, also, the country church was alive and flourishing. Many, perhaps most, of the people who attended the parties, were church members. The church rules forbade dancing, and there was no thought of evading the letter of the law. Therefore, if the boy or girl danced a single quadrille to the music of a violin, he had "broke over," as the common expression was, and knew that at the next protracted meeting he was a fit subject for reconversion, and that the preacher's pointed words were aimed straight at him; while, on the other hand, he might dance to the time of his own singing from seven in the evening to three o'clock the next morning, and suffer therefrom no qualms of conscience. It was not dancing: it was only playing.

The invitations to these parties were by word of mouth, and delivered by one or more young men on horseback, who were said to "get up" the party. All of the eligible young people within a radius of from three to five miles were invited. The preparations made by the hostess consisted in removing the carpets and furniture from the rooms to be used by the players. Chairs and benches were placed



Swing to the right  
And then to the left,  
And all promenade.

Just us four to bounce around,  
Just us four to bounce around,  
Just us four to bounce around,  
Tra, la, la, la!

These words and the movements accompanying them were repeated till the players felt the need of a change. The parties took their name later from this song. In a few years this kind of party was dying out in most places. In our neighborhood it gave way to a much milder sort of party, known as a "social." To distinguish the play-party from the "social," it was called a "bounce-around."

Other dance-songs used are given below.

WE'LL ALL GO DOWN TO ROWSER



We'll all go down to Row - ser, to Row - ser, to Row - ser, We'll



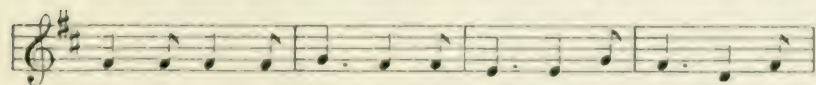
all go down to Row - ser, And stay a - way all night, And



stay a - way all night, And stay a - way all night, We'll



all go down to Row - ser, And stay a - way all night. It's



right and left to Row - ser, to Row - ser, to Row - ser, It's



right and left to Row - ser, And stay a - way all night.

1. We'll all go down to Rowser, to Rowser, to Rowser.  
We'll all go down to Rowser,  
And stay away all night,  
And stay away all night,  
And stay away all night,  
We'll all go down to Rowser.  
And stay away all night.

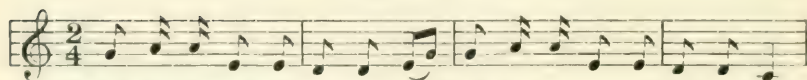


2. My father he will scold me, scold me, scold me,  
My father he will scold me  
For staying away all night, etc.
3. My mother she'll uphold me, uphold me, uphold me,  
My mother she'll uphold me  
And say I did just right, etc.
4. We'll all go down to Rowser's, to Rowser's, to Rowser's,  
We'll all go down to Rowser's  
And get some good old beer, etc.
5. It's right and left to Rowser's, to Rowser's, to Rowser's,  
It's right and left to Rowser's,  
To get some good old beer, etc.

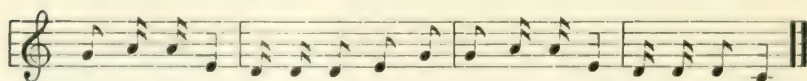
To the same tune they sang, —

1. My father and mother were Irish,  
My father and mother were Irish,  
My father and mother were Irish,  
And I was Irish too,  
And I was Irish too,  
And I was Irish too;  
My father and mother were Irish,  
And I was Irish too.
2. We kept the cow in the kitchen, etc.,  
And that was Irish too.
3. We kept the pig in the parlor, etc.,  
And that was Irish too.

#### JIM ALONG JO



Cat's in the cream-jar, Run, girls, run! Fire in the mountains, Fun, boys, fun!



Hey, Jim a long, Jim a long Jo - sie! Hey, Jim a long, Jim a long, Jo!

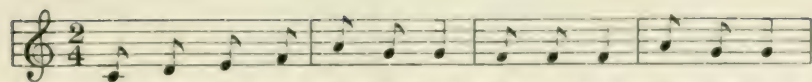
1. Cat's in the cream-jar,  
Run, girls, run!  
Fire in the mountains,  
Fun, boys, fun!

#### *Chorus*

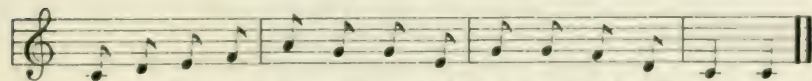
Hey, Jim along, Jim along, Josie!  
Hey, Jim along, Jim along, Jo!

2. First to the court-house,  
Then to the jail,  
Hang my hat on a  
Rusty nail.

ANGELINA



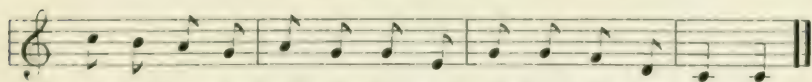
An - ge - li - na, do go home, do go home, do go home,



An - ge - li - na, do go home and get your hus-band's sup - per.



An - ge - li - na, do go home, do go home, do go home,



An - ge - li - na, do go home and get your hus-band's sup - per.

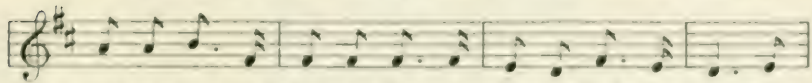
1. Angelina, do go home, do go home, do go home,  
Angelina, do go home, and get your husband's supper. [*Repeat.*]
2. Nothing there but bread and butter, bread and butter, bread and butter,  
Nothing there but bread and butter and a cold cup of tea. [*Repeat.*]
3. Fiddler's drunk and he can't play, he can't play, he can't play,  
Fiddler's drunk and he can't play so early in the morning. [*Repeat.*]

The different stanzas sung to the same tune frequently had no connection in meaning, but were sung for the sake of variety.

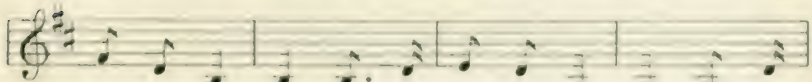
OH, AIN'T I GONE?



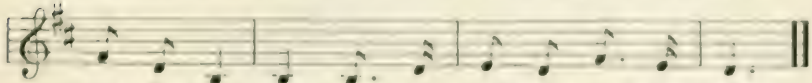
I went up to the hill-top, And I gave my horn a blow; I



thought I heard some-bod - y say, "Oh, yon-der comes my beau!" Oh,



ain't I gone, gone, gone! Oh, ain't I gone, gone, gone! Oh,



ain't I gone, gone, gone! So good - by, Su - san Jane!

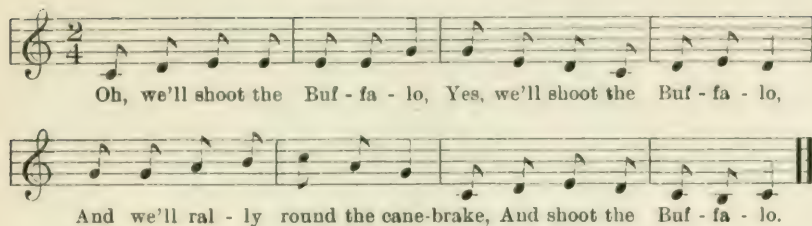
1. I went up to the hill-top,  
And I gave my horn a blow;  
I thought I heard somebody say,  
"Oh, yonder comes my beau!"

*Chorus*

- Oh, ain't I gone, gone, gone,  
Oh, ain't I gone, gone, gone,  
Oh, ain't I gone, gone gone!  
So good-by, Susan Jane!
2. I wouldn't marry an old maid,  
I'll tell you the reason why:  
Her neck's so long and slender,  
I'm afraid she'd never die.
  3. You can ride the old gray horse,  
And I will ride the roan.  
You can talk to your sweetheart,  
But you'd better let mine alone.
  4. I wish I had a needle and thread  
As fine as I could sew,  
I'd sew my true love to my side,  
And down the river I'd go.
  5. I wish I had a little red box  
To put my true love in,  
To take her out and kiss her,  
And put her in again.
  6. Higher up the cherry-tree,  
Riper grows the cherry,  
I never saw a pretty girl,  
But what she wanted to marry.
  7. Master had an old black cow,  
She had a hollow horn;  
Every tooth in her old head  
Would hold a barrel of corn.
  8. They took me to the station  
And put me on the train,  
And sent me down to Jefferson  
To wear the ball and chain.
  9. I went to see my Susan,  
She met me at the door,  
Her shoes and stockings in her hand,  
Her feet all over the floor.



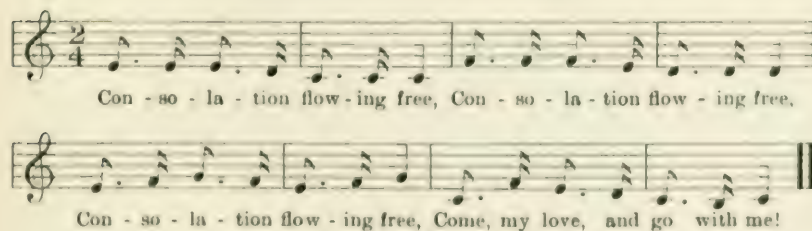
SHOOT THE BUFFALO



1. Oh, we'll shoot the Buffalo,  
Yes, we'll shoot the Buffalo,  
And we'll rally round the cane-brake  
And shoot the Buffalo.
2. Oh, the girls will knit and spin,  
And the boys will sit and grin,  
And we'll rally round the cane-brake  
And shoot the Buffalo.
3. Oh, the hawk shot the buzzard,  
And the buzzard shot the crow,  
And we'll rally round the cane-brake  
And shoot the Buffalo.
4. Oh, the Buffalo will die,  
For we shot him in the eye,  
And we'll rally round the cane-brake  
And shoot the Buffalo.
5. Oh, the Buffalo is dead,  
For we shot him in the head,  
And we'll rally round the cane-brake  
And shoot the Buffalo.

If there were not stanzas enough to make the play sufficiently long, the same stanzas were sung again and again. When one set of players exhausted themselves, they yielded the floor to others who had been resting and talking.

CONSOLATION FLOWING FREE



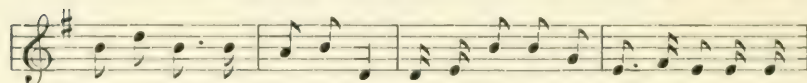
1. Consolation flowing free,  
Consolation flowing free,  
Consolation flowing free,  
Come, my love, and go with me!

2. I'm too young, I cannot go,  
I'm too young, I cannot go,  
I'm too young, I cannot go,  
For my mother told me so.
3. You're old enough, you are just right,  
You're old enough, you are just right,  
You're old enough, you are just right,  
I asked your mother last Saturday night.
4. Cream and peaches twice a week,  
Cream and peaches twice a week,  
Cream and peaches twice a week,  
Kiss her on the rosy cheek.

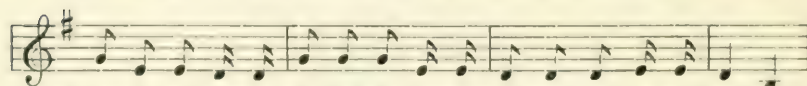
## WEEVILY WHEAT



Come, hon - ey, my love, and trip with me In the morn-ing ear - ly,



Heart and hand, we'll take our stand; 'tis true, I love you dear - ly. Oh, I



won't have none of your weevily wheat, And I won't have none of your bar-ley,



But I must have some of the best of wheat to bake a cake for Char-ley.

1. Come, honey, my love, come trip with me  
In the morning early,  
Heart and hand, we'll take our stand;  
'Tis true I love you dearly.

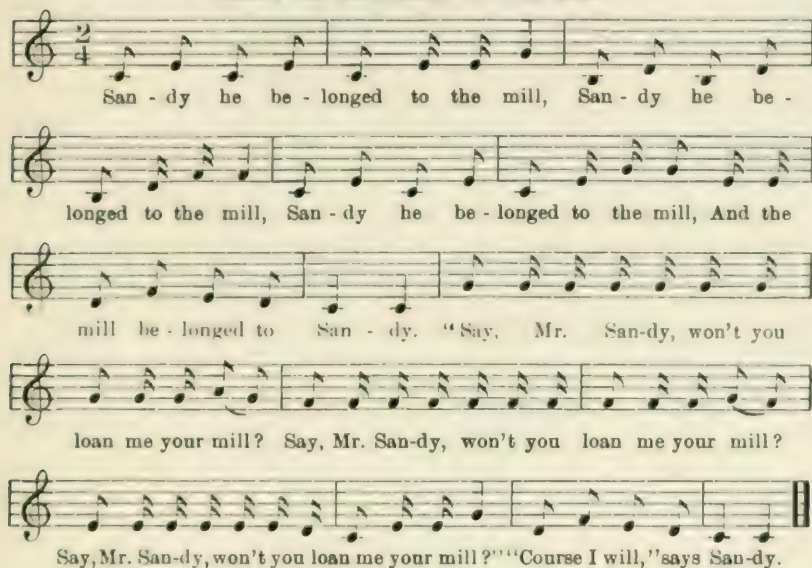
## Chorus

- Oh, I won't have none of your weevily wheat,  
And I won't have none of your barley,  
But I must have some of the best of wheat  
To bake a cake for Charley.
2. For Charley he's a nice young man,  
Charley he's a dandy;  
Charley loves to kiss the girls  
Because it comes so handy.
3. It's over the river to see the gay widow,  
It's over the river to Charley,  
It's over the river to feed my sheep  
And measure up the barley.

4. If you love me like I love you,  
We have no time to tarry,  
We'll keep the old folks fixing round  
For you and I to marry.

In the above song all the stanzas after the first were sung to the tune of the chorus.

SANDY HE BELONGED TO THE MILL

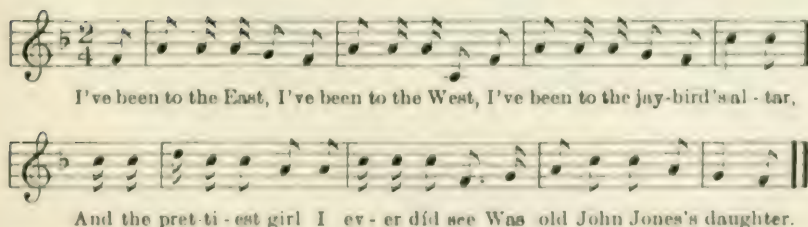


San - dy he be - longed to the mill, San - dy he be -  
longed to the mill, San - dy he be - longed to the mill, And the  
mill he - longed to San - dy. "Say, Mr. San-dy, won't you  
loan me your mill? Say, Mr. San-dy, won't you loan me your mill?  
Say, Mr. San-dy, won't you loan me your mill?" "Course I will," says San-dy.

Sandy he belonged to the mill,  
Sandy he belonged to the mill,  
Sandy he belonged to the mill,  
And the mill belonged to Sandy.

"Say, Mr. Sandy, won't you loan me your mill?  
Say, Mr. Sandy, won't you loan me your mill?  
Say, Mr. Sandy, won't you loan me your mill?"  
"Course I will," says Sandy.

I'VE BEEN TO THE EAST



I've been to the East, I've been to the West, I've been to the jay-bird's al - tar,  
And the pret - ti - est girl I ev - er did see Was old John Jones's daughter.

I've been to the East  
I've been to the West,



I've been to the jay-bird's altar,  
And the prettiest girl I ever did see  
Was old John Jones's daughter.

As this was sung, the real name of the father of some girl on the floor was substituted for "John Jones," and the young man without a partner chose her for his partner. Many of the plays included a method of changing partners. In the following the players took the floor with one too many boys. At first the boy without a partner had to promenade between two rows of players while they sang:

## SKIP-TO-MY-LOU



Lost your part-ner, What'll you do? Lost your part-ner, What'll you do?



Lost your part - ner, What'll you do? Skip - to-my - Lou, my dar - ling.

1. Lost your partner,  
What'll you do?  
Lost your partner,  
What'll you do?  
Lost your partner,  
What'll you do?  
Skip-to-my-Lou, my darling.

To this the boy answered, as he took some other fellow's partner and swung her around,—

2. I'll get another one,  
Better one, too,  
I'll get another one,  
Better one, too,  
I'll get another one,  
Better one, too,  
Skip-to-my-Lou, my darling.

The young man who was robbed of a partner then had to secure a new one in the same way. Sometimes the attempt to secure a partner failed, the boy who was with the girl swinging her around himself. The refusal was accepted, and the disappointed young man tried again while they sang,—

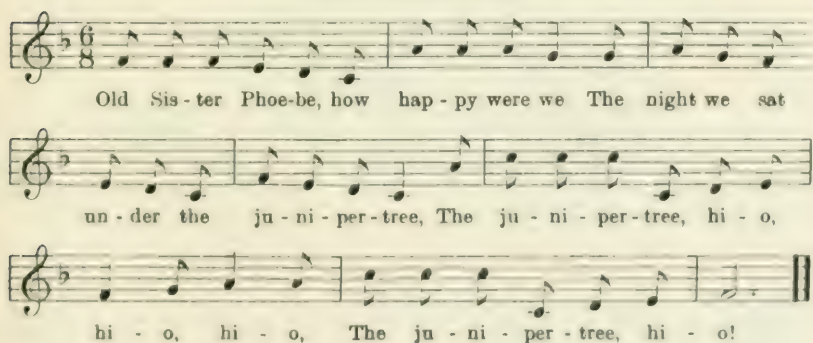
3. Can't get a red bird,  
A blue bird will do,  
Can't get a red bird,  
A blue bird will do,  
Can't get a red bird,  
A blue bird will do,  
Skip-to-my-Lou, my darling.

Sometimes the young man whose partner had been taken turned immediately and took her back, while they sang,—

4. Gone again,  
Skip-to-my-Lou,  
Gone again,  
Skip-to-my-Lou,  
Gone again,  
Skip-to-my-Lou,  
Skip-to-my-Lou, my darling.
5. Common as corn-bread,  
Commoner, too,  
Common as corn-bread,  
Commoner, too,  
Common as corn-bread,  
Commoner, too,  
Skip-to-my-Lou, my darling.
6. Chicken in the dough-tray,  
Shoo, shoo, shoo!  
Chicken in the dough-tray,  
Shoo, shoo, shoo!  
Chicken in the dough-tray,  
Shoo, shoo, shoo!  
Skip-to-my-Lou, my darling.

Another play which helped to choose partners was —

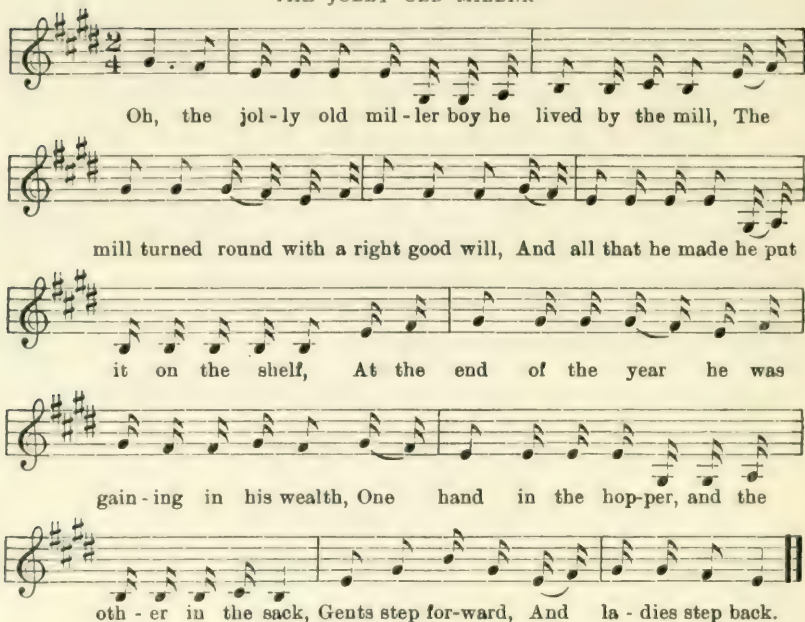
THE JUNIPER-TREE



1. Old Sister Phoebe, how happy were we  
The night we sat under the juniper-tree,  
The juniper-tree, hi-o, hi-o, hi-o,  
The juniper-tree, hi-o!
2. Here is a young lady sits down to sleep,  
And wants a young gent to keep her awake.  
To keep her awake, hi-o, hi-o, hi-o,  
To keep her awake, hi-o!

3. Write his name down and send it by me,  
 And send it by me, and send it by me,  
 Tom Todd it shall be, hi-o, hi-o, hi-o,  
 Tom Todd it shall be, hi-o!

## THE JOLLY OLD MILLER

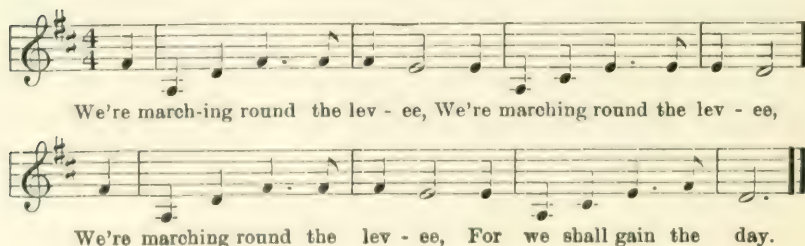


Oh, the jol-ly old mil-ler boy he lived by the mill, The  
 mill turned round with a right good will, And all that he made he put  
 it on the shelf, At the end of the year he was  
 gain-ing in his wealth, One hand in the hop-per, and the  
 oth-er in the sack, Gents step for-ward, And la-dies step back.

Oh, the jolly old miller boy he lived by the mill,  
 The mill turned round with a right good will,  
 And all that he made he put it on the shelf,  
 At the end of the year he was gaining in his wealth,  
 One hand in the hopper, and the other in the sack,  
 Gents step forward, and ladies step back.

Another was the slower tune of

## WE'RE MARCHING ROUND THE LEVEE



We're march-ing round the lev-ee, We're marching round the lev-ee,  
 We're marching round the lev-ee, For we shall gain the day.

1. We're marching round the levee,  
 We're marching round the levee,  
 We're marching round the levee,  
 For we shall gain the day.



2. Go out and in the window,  
Go out and in the window,  
Go out and in the window,  
For we shall gain the day.

As they sang this second verse, the one without a partner went out of and into the circle under the raised arms of the players. The next verse ran,—

3. Go forth and face your lover,  
Go forth and face your lover,  
Go forth and face your lover,  
For we shall gain the day.

The lover being chosen, the player was directed by the next verse as follows:

4. I kneel because I love you,  
I kneel because I love you,  
I kneel because I love you,  
For we shall gain the day.

The next verse ran,—

5. I measure my love to show you,  
I measure my love to show you,  
I measure my love to show you,  
For we shall gain the day.

In measuring the love, the boy took the girl's hands in his own and extended his arms as far as possible to the sides, throwing the boy and girl close together. The next verse ran,—

6. I'll take a sweet kiss and leave you,  
I'll take a sweet kiss and leave you,  
I'll take a sweet kiss and leave you,  
For we shall gain the day.

The directions in the last verse were not carried out. It may have been tempting to some of the players; but public sentiment was dead against kissing-games, and public sentiment was respected.

Another of the plays in which the words gave the directions for playing was —

OLD BRASS WAGON

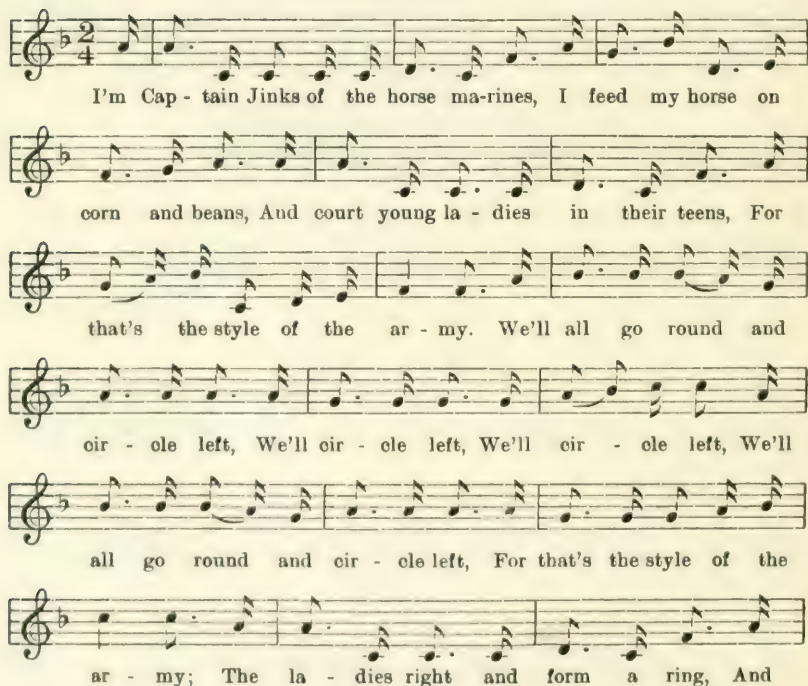
Lead her up and down the old brass wag - on,

Lead her up and down the old brass wag - on,

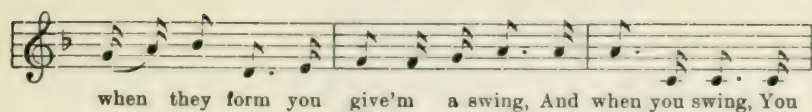
Lead her up and down the old brass wag - on, You're the one, my dar - ling.

1. Lead her up and down the old brass wagon,  
Lead her up and down the old brass wagon,  
Lead her up and down the old brass wagon,  
You're the one, my darling.
2. Swing and turn the old brass wagon,  
Swing and turn the old brass wagon,  
Swing and turn the old brass wagon,  
You're the one, my darling.
3. Hands all around the old brass wagon,  
Hands all around the old brass wagon,  
Hands all around the old brass wagon,  
You're the one, my darling.
4. Right and left around the old brass wagon,  
Right and left around the old brass wagon,  
Right and left around the old brass wagon,  
You're the one, my darling.
5. Promenade around the old brass wagon,  
Promenade around the old brass wagon,  
Promenade around the old brass wagon,  
You're the one, my darling.

## CAPTAIN JINKS



I'm Cap - tain Jinks of the horse ma - rines, I feed my horse on  
corn and beans, And court young la - dies in their teens, For  
that's the style of the ar - my. We'll all go round and  
cir - cle left, We'll cir - cle left, We'll cir - cle left, We'll  
all go round and cir - cle left, For that's the style of the  
ar - my; The la - dies right and form a ring, And



when they form you give'm a swing, And when you swing, You



give'm a call, And take your la - dy and prom - e - nade all.

I'm Captain Jinks of the horse marines,

I feed my horse on corn and beans,

And court young ladies in their teens,

For that's the style of the army.

We'll all go round and circle left,

We'll circle left, we'll circle left,

We'll all go round and circle left,

For that's the style of the army;

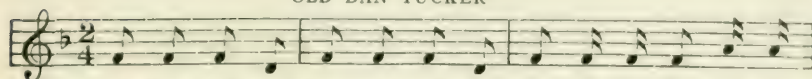
The ladies right and form a ring,

And when they form you give'm a swing,

And when you swing you give'm a call,

And take your lady and promenade all.

OLD DAN TUCKER



Old Dan Tuck - er, he got drunk, He fell in the fire, and he



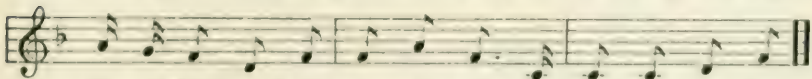
kicked up a chunk; The red-hot coals got in his shoe, And



whew-wee! how the ash-es flew! Get out of the way for old Dan Tuck-er,



He's too late to get his sup - per! Get out of the way



for old Dan Tuck - er, He's too late to get his sup - per.

1. Old Dan Tucker, he got drunk,  
He fell in the fire, and he kicked up a chunk;  
The red-hot coals got in his shoe,  
And whew-wee! how the ashes flew!

Chorus

Get out of the way for old Dan Tucker,

He's too late to get his supper!

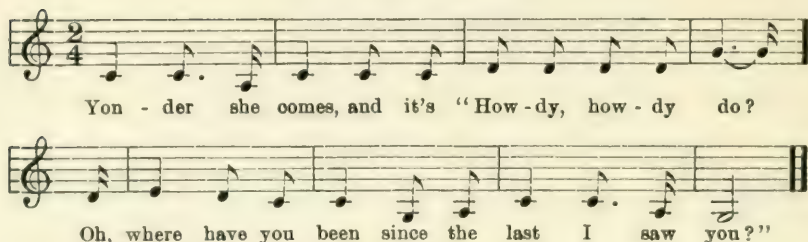
Get out of the way for old Dan Tucker,

He's too late to get his supper.



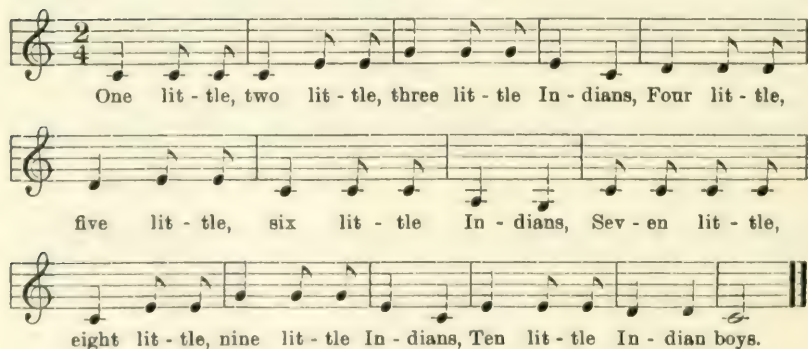
2. Old Dan Tucker was a fine old man,  
He washed his face in the frying-pan,  
He combed his head with a wagon-wheel,  
And he died with the tooth-ache in his heel.
3. Daniel Tucker, he's a Quaker,  
He drinks buttermilk by the acre,  
Supper's over, dishes washed,  
Nothing left but a little bit of squash.
4. Old Dan Tucker was a fine old man,  
He used to ride the Derby ram,  
He sent him a-whizzin' down the hill,  
And if he hasn't got up, he's a-lyin' there still.

## YONDER SHE COMES



Yonder she comes, and it's "Howdy, howdy do?  
Oh, where have you been  
Since the last I saw you?"

## INDIAN BOYS



One little, two little, three little Indians,  
Four little, five little, six little Indians,  
Seven little, eight little, nine little Indians,  
Ten little Indian boys.

This was repeated, counting backwards.

PASS ONE WINDOW

Pass one win - dow, tod - dy O, Pass two win - dows, tod - dy O,  
 Pass three win - dows, tod - dy O, Pass four win - dows,  
 tod - dy O, Swing to the cen - tre and bow to your beau,  
 And all go jin - gle at the tod - dy O; jin - gle, jin - gle,  
 jin - gle O, We'll all go jin - gle at the tod - dy O.

Pass one window, toddy O,  
 Pass two windows, toddy O,  
 Pass three windows, toddy O,  
 Pass four windows, toddy O,  
 Sing to the centre and bow to your beau,  
 And all go jingle at the toddy O.  
 Jingle, jingle, jingle O,  
 We'll all go jingle at the toddy O.

OLD GRAY HOSS

Old gray hoss come a - tear - in' out o' the wil - der - ness,  
 Tear - in' out o' the wil - der - ness, tear - in' out o' the wil - der - ness,  
 FINE.  
 Old gray hoss come a-tearin' out o' the wil - der - ness, Down in Al - a - bam.  
 D.C.

[ Words missing. .... ]

Old gray hoss come a-tearin' out o' the wilderness,  
 Tearin' out o' the wilderness, tearin' out o' the wilderness,  
 Old gray hoss come a-tearin' out o' the wilderness,  
 Down in Alabam.

## I'LL COME BACK AND BE YOUR BEAU

Corn-stalk fid - dle and shoe-string bow, I'll come back and  
 be your beau, Be your beau, be your beau, be your beau, be your beau;  
 Corn-stalk fid-dle and shoe-string bow, I'll come back and be your beau.

Corn-stalk fiddle and shoe-string bow,  
 I'll come back and be your beau,  
 Be your beau, be your beau,  
 Be your beau, be your beau;  
 Corn-stalk fiddle and shoe-string bow,  
 I'll come back and be your beau.

## OLD MOTHER KETURAH

Old Moth - er Ke - tu - rah and I, And two or three oth - ers  
 more; We put out the old wom - an's eyes, And  
 she could-n't see an - y more. And she could-n't see an - y  
 more, And she could - n't see an - y more. We  
 put out the old wom-an's eyes, And she could-n't see an - y more.

1. Old Mother Keturah and I,  
 And two or three others more;  
 We put out the old woman's eyes,  
 And she couldn't see any more.  
 And she couldn't see any more,  
 And she couldn't see any more.  
 We put out the old woman's eyes,  
 And she couldn't see any more.



2. Put your right foot in,  
Take your right foot out,  
Give your right foot a shake, shake, shake,  
And turn your part about.
3. Put your left foot in, etc.
4. Put your right hand in, etc.
5. Put your left hand in, etc.
6. Put your ugly mug in, etc.

Sometimes during a resting-spell the players would choose partners by means of a game called "Clap-in, clap-out." In this game the young men retired to another room, leaving the girls alone. Some girl would then name a boy as her choice for a partner. He was then called into the room to guess who had chosen him. He indicated his guess by sitting down by the girl. If he guessed the right one, the girls kept silent, and another boy was called in to try his luck. If the first boy made a mistake, all the girls clapped their hands. He there-upon had to withdraw and try it again later on. This was kept up till all in the company had partners.

The devices for choosing partners served a useful and practical purpose. There were always bashful girls and boys who would miss their share of the fun and have no partners unless they were led out and helped along by these partner-choosing games.

Other games played in resting-spells or by those who found the dancing too strenuous were "Simon says wigwag;" "Brother, I'm bobbed;" "See, laugh, and say nothing."

Occasionally a small group of boys and girls would get into a corner as the playing went on, and play what were known as real "kissing-games." Here are the words to one:

King William was King James's son,  
And the royal race he run.  
He wore a star upon his breast,  
Pointing to the east and west.  
Go choose your east, go choose your west,  
Go choose the one that you love best.  
If she's not here to take your part,  
Choose another with all your heart.  
Down on the carpet you must kneel,  
Sure as the grass grows in the field.  
Salute your bride and kiss her sweet,  
Now rise upon your feet.

Following are part of the words of another:

Possum pie  
Made of rye,  
Possum was the meat,  
Rough enough and tough enough,  
More than we all could eat.

This was played as a counting-out game. This thing, however, was rare. Kissing-games were frowned upon by most of the young people and all of the elders; and those girls who took part in them forfeited, to some extent, the respect of the rest.

These parties were not rough and boisterous gatherings, as might be supposed by some, on account of the character of the poetry and music which sustained them. To be sure, they were noisy and merry, rollicking and jolly, but they were participated in by young people who were proud of good blood and good behavior; and they were conducted in a spirit of decency and order. There were well-established metes and bounds of conduct, beyond which one could not go with impunity. The character of the amusement indicated merely a lack of social experience in those taking part.

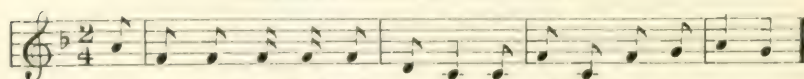
These play-parties as I have described them were the chief form of social activity of my uncles and aunts, of my parents, and of my grandparents before them, all of whom grew up in Missouri, either in this county (Boone) or in the adjoining county of Audrain. Here are the words of one of the songs that comes down from my grandmother's day:

Come, all ye young people that's wending your way,  
And sow your wild oats in your youthful day,  
For the daylight is past, and the night's coming on,  
So choose you a partner and be marching along, marching along.

Before I was old enough to attend these parties, this style of party had gone entirely out of fashion in our neighborhood. Many of our set went "away to school," and saw enough of the ways of the world to make us look contemptuously down upon the noisy and undignified parties held by that unsophisticated set of young people of a few years before. We still did not dance, but were ridiculously sober and sedate and correct at "socials," as our parties were called.

These old-fashioned play-parties, however, are not by any means entirely out of date. In many rural neighborhoods remotely situated they have never ceased to be the chief form of amusement at social gatherings of young people. In other neighborhoods they have been revived after a lapse of many years. Following are some of the party songs recently collected from some young people who still occasionally attend these parties.

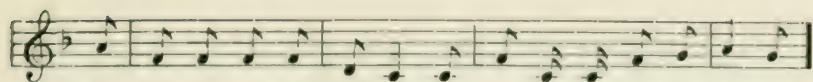
EIGHTEEN HUNDRED AND SIXTY



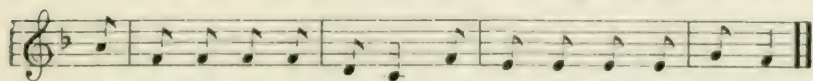
In eigh - teen hun-dred and six - ty, I used to go to see - ee



A pret - ty lit - tle girl in Geor-gia, How dear - ly she loved me!



She want-ed us to mar-ry as soon as the war was o - ver,



And we could live to - geth - er, Like chick-ens in the clo - ver.

In eighteen hundred and sixty,

I used to go to see-ee

A pretty little girl in Georgia,

How dearly she loved me!

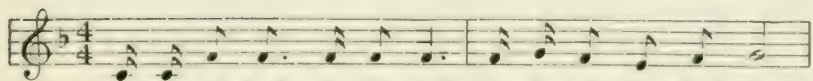
She wanted us to marry

As soon as the war was over,

And we could live together,

Like chickens in the clover.

TWENTY-FIVE MILES TO LONDON



Twen-ty - five miles to Lon - don, Oh, so I've heard them say;



Twen - ty - five miles to Lon - don, So I've heard them say;



Twen - ty - five miles to Lon - don, And so I've heard them say;



Twen - ty - five miles to Lon - don, So I've heard them say.

Twenty-five miles to London,

Oh, so I've heard them say;

Twenty-five miles to London,

So I've heard them say;

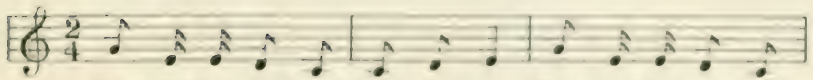
Twenty-five miles to London,

And so I've heard them say;

Twenty-five miles to London,

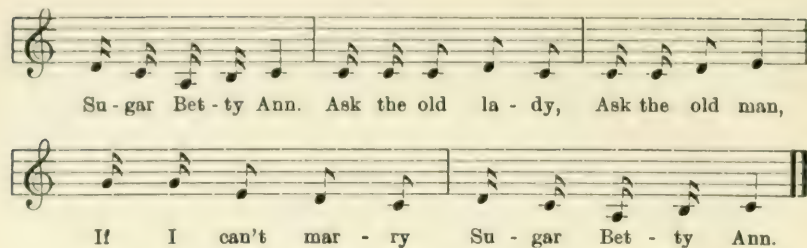
So I've heard them say.

I'M GOING TO MARRY



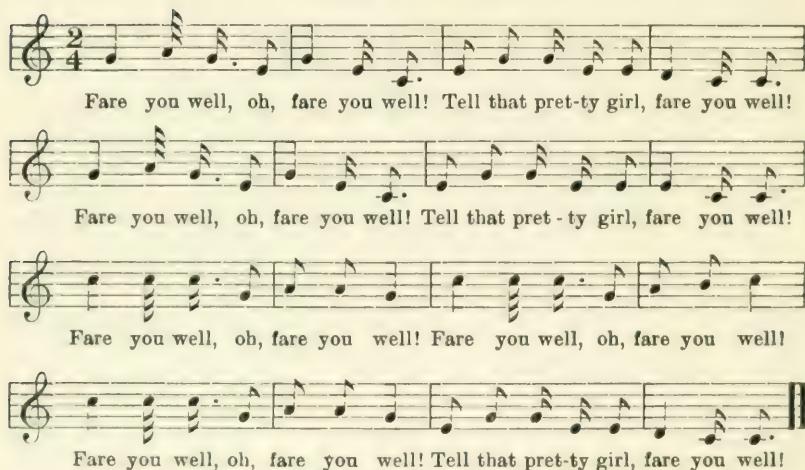
I'm - go - ing to marry, yes, I am; I'm go - ing to marry





I'm going to marry,  
Yes, I am;  
I'm going to marry Sugar Betty Ann.  
Ask the old lady,  
Ask the old man,  
If I can't marry Sugar Betty Ann.

## FARE YOU WELL



1. Fare you well, oh, fare you well!  
Tell that pretty girl fare you well!  
Fare you well, oh, fare you well!  
Tell that pretty girl fare you well. [Repeat.]
2. On the steamboat ring the bell!  
Tell that pretty girl fare you well!  
Fare you well, oh, fare you well!  
Tell that pretty girl fare you well! [Repeat.]
3. Chase the rabbit, chase the squirrel,  
Chase a pretty girl round the world,  
Fare you well, oh, fare you well!  
Tell that pretty girl fare you well! [Repeat.]
4. Now the possum, now the coon,  
Now the pretty girl round the moon.  
Fare you well, oh, fare you well!  
Tell that pretty girl fare you well! [Repeat.]

SHILOH

Scrap-in' up sand in the bot-tom of the sea, Shi-loh,  
Shi-loh; Scrap-in' up sand in the bot-tom of the sea,  
Shi-loh, Li-za Jane. Oh, how I love her! Oh, ain't that a  
shame! Oh, how I love her! By-by, Li-za Jane!

Scrapin' up sand in the bottom of the sea,  
Shiloh, Shiloh;  
Scrapin' up sand in the bottom of the sea,  
Shiloh, Liza Jane.  
Oh, how I love her! Oh, ain't that a shame!  
Oh, how I love her! By-by, Liza Jane!

OLD MR. RABBIT

Old Mis-ter Rab-bit, You've got a might-y hab-it Of  
jump-in' in the gar-den And eat-in' up the cab-bage. Some time  
we will mar-ry, Some time, devil-ish Mary, Some time you'll play thun-der.

1. Old Mr. Rabbit,  
You've got a mighty habit  
Of jumpin' in the garden  
And eatin' up the cabbage.

<i>First Boy.</i>	Some time	
<i>Second Boy.</i>		We will marry.
<i>First Boy.</i>	Some time,	
<i>Second Boy.</i>		Devilish Mary.
<i>First Boy.</i>	Some time	
<i>Second Boy.</i>		You'll play thunder

2. Old Mr. Rabbit,  
Your legs are so long,  
Seems to me they're  
Put on wrong.  
Some time, etc.
3. Old Mr. Rabbit,  
Your ears are so thin,  
Seems to me they're  
Made out of tin.  
Some time, etc.

To the tune of "Ta ra ra ra boom-de-aye."

1. Hogs in the cornfield  
Rooting up the ground,  
How I love my Susan Brown!  
Swing to the left as we go round,  
How I love my Susan Brown!
2. I went down to my grand-dad's farm,  
The billy-goat chased me round the barn.  
He chased me up a sycamore-tree,  
And this is the song he sang to me.

[Next stanza missing.]

To the following I was unable to secure the tunes:

#### JACK WENT A-FISHING

Jack went a-fishing on Friday night,  
On Friday night, on Friday night.  
Jack went a-fishing on Friday night,  
Fished all night and never got a bite.  
Honor to that lady,  
Oh, honor her again!  
Swing that lady all around  
And on to the next.

#### BIG BOY, LITTLE BOY

Big boy, little boy, can't you dance?  
Big boy, little boy, can't you dance?  
Big boy, little boy, can't you dance?  
Get your horse and buggy.

#### OLD RACCOON

As I went out by the light of the moon,  
Merrily singing the same old tune,  
There I saw an old raccoon  
Riding on a rail.



## SOME SUPERSTITIONS IN THE CUMBERLAND MOUNTAINS

BY HUBERT GIBSON SHEARIN

THROUGH the kindness of Mr. Josiah H. Combs, of Hindman, Knott County, Kentucky, an indefatigable collector of the folk-lore of that region, I am enabled to present to readers of the *Journal* the following signs, charms, and other curious beliefs. The population of this country is almost entirely English, having been settled about a century and a quarter ago by emigrants from Virginia and North Carolina moving westward through the various "gaps" or "breaks" in the Cumberland range. No negroes have ever lived there. A list before me of over two hundred family names common to this district reveals an almost purely Saxon stock, a very few being apparently of Scottish origin. Thus the following items are unaffected by foreign admixture or influence.

To begin a piece of work so late in the week that it cannot be finished before the next Monday, is unlucky.

If one trim his nails on Sunday, some one will tell a lie on him during the following week. If he trim them on Friday, his sweetheart will love him.

For a bird to fly into the house is a good omen, unless it alights above the door; this forebodes a death in the family.

For a cock to crow at night is a sign of present or impending calamity, usually death, in the neighborhood. Should a hen crow, bad luck is sure to come, unless her neck be immediately wrung.

A dog howling between the first hour of darkness and midnight forebodes a death.

If a turtle or a "water-dog," a species of fresh-water newt, lay hold of one's toe, it will not release it until thunder is heard.

To hang a dead black-snake up head downward will bring rain within forty-eight hours; to hang it tail downward will bring thunder, but no rain.

To handle a toad will cause warts on the hands; to kill one will make the cows give bloody milk.

Strayed cattle may be traced by laying one's head near a granddaddy-long-legs, a familiar insect of the Arachnid family, and asking, "Granddaddy-greybeard, which way's the cow gone?" Then he will demurely point the true direction with one of his long appendages. The "doodle-bug," a small insect that lives in moist rotten wood, will

come from its burrow if addressed with these words: "Doo-dle-bug, Doo-dle-bug, Doo---dle-bug! Your house is burning up!"

To sneeze before breakfast signifies that one will see that day a person whom he has not seen the day before.

If one's right ear burns, some one is at that moment speaking well of him; if it is the left ear instead, then some one is speaking ill of him. Similarly, if one's right eye itches, it is a sign that he will soon be made angry; if the left eye, he will be made glad. To circumvent one who may be speaking ill of you, take hold of your right ear with your right hand, and say, "If you're talking good about me, talk on; if you're talking bad about me, bite your tongue." Then, if a slanderer, he will bite his tongue and be silent.

A buckeye, or a horse-chestnut, or an Irish potato, carried in the pocket, fends off rheumatism.

To remove a wart, sell it to a witch, who will pay for it with pins. Then the excrescence will disappear. Another remedy is to tie up three small pebbles in a rag which has been stolen, and bury them in the forks of the road. Yet another way is to wash the wart in water found standing in a hollow stump or log. Then start away without looking back, and the affliction will disappear.

One afflicted with "thrash," or rash, a skin disease, may be cured if a person who has never seen his own father blow his breath into the mouth of the sufferer.

To make a ghost speak its message, this formula should be uttered: "In the name of the Father, Son, and Holy Ghost, what have I done to you?"

A punched dime worn by a string around the neck under the clothes is a charm against witches, who, it is thought, transform human beings into animals, usually into horses, and ride them during the night. A woman may become a witch by taking a handkerchief and a gun and ascending before sunrise the highest mountain near by. Then just as the fiery ball appears above the eastern horizon, with uttered imprecations against Deity and prayers to the Devil, she is to shoot a bullet through the handkerchief as she holds it up toward the rising sun. If blood flows from the torn cloth, she is an accepted member of the witches' crew.

If one's first glimpse of the new moon be through the trees of a forest or grove, he will have trouble within the month. If one, when he first sees the new moon, be riding with the bridle-reins in his hand, he will be crossed in love, if single; and in family affairs, if married.

If one have his purse in his hand at the instant he first sees the new moon, he will have good luck; if his pocket-knife, he will quarrel with somebody.

If one lay the "ground-worm" of a rail-fence during the new moon, it will soon sink into the ground and rot.

To determine the girl one is destined to marry, he should go out under the new moon, point his finger at it, and say,

"New moon, new light,  
God bless the girl I dream of to-night!"

The maiden he dreams of that night will be his bride.  
For rain to fall while the sun is shining is a sign that it will also rain at the same hour next day.

If one look up at the sky and count ninety-nine stars before lowering his gaze, he will fall dead.

A pebble from the bottom of a spring of water placed in the fireplace will keep hawks from catching the fowls in the farmyard.

To whistle or sing after one goes to bed is unlucky; for if one does, he will arise weeping in the morning.

It is bad luck to burn sassafras-wood.

To step over or upon a grave insures bad luck.

If a bean planted in one's garden when he hears the first whippoorwill's note, flourishes, his crops will be good; if otherwise, bad crops will ensue.

To carry a farming-tool, such as hoe, mattock, or axe, through the house, brings bad luck, unless one take it out by the door through which he entered.

To start on a journey and turn back is an evil omen. If one must do so, he should make a cross in the road where he turns, and expectorate upon it.

This formula of farewell alone will insure the safe return of one to his sweetheart: "If lives and lucks, I'll be back again."

To win a maiden, the lover should count her steps up to the ninth one, then take some earth from the track made by her left shoe-heel, and carry it in his pocket for nine days.

I append the following curious rignarole, which reminds one of the German *Zachlieder*:

Twelve, twelve apostles,  
Eleven, eleven, I went to heaven,  
Ten, ten commandments,  
Nine bright lights a-shining,  
Eight Gabel (Gabriel?) angels,  
Seven stars a hanging high,  
Six, six go a-cynord,  
Five all alone abroad,  
Four scorne in Wackford,  
Three of them are drivers,  
Two of them are little lost babes,



O my dear Savior,  
One, one is left alone,  
One to be left alone.

Many such curious echoes of the past centuries and of the Old World yet abound in these sequestered Cumberland valleys; they are rapidly passing, and little is being done toward their preservation before too late.

TRANSYLVANIA UNIVERSITY,  
LEXINGTON, KY.

## SPANISH-AMERICAN FOLK-SONGS

TRANSCRIBED BY ELEANOR HAGUE

THE following songs, with the exception of the last two, were collected by me at Los Angeles, California, during the spring of 1911, from Miss Carlotta Manuela Corella, who had heard them in various parts of Mexico and the Southwest. The last two were obtained in San Francisco some years earlier.

## I. DANCE-SONG

*Gayly.*

Que gus - to, que gus - to, que gus - to me da, Vi - vir en el  
cam - po con tran-qui - li - dad. Yo can - to, yo brin - co, á  
*Sing twice over.*  
mi li - ber - tad, Por - que no hay ti - je - ras de la so - cie - dad.

## 2. LA ESTRELLA DEL NORTE

(From Mexico)

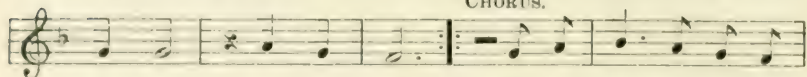
Vé - me, vé - me con es - os tus o - jos, Son mas  
lin - dos que el sol en el cie - lo de que me mi - ran, Me  
que - dan un con - sue - - - - lo, Que me ma - ta, que me  
ma - ta tu mi - rar. { Son tus o - jos la es -  
Que guían en el  
trel - la del nor - te, } Son tus o - jos los o - jos que  
mar al ma - ri - ne - ro.  
gui - - - - an, Y sin el - los no pue - do vi - vir.

## 3. SONG DATING FROM THE MAXIMILIAN PERIOD

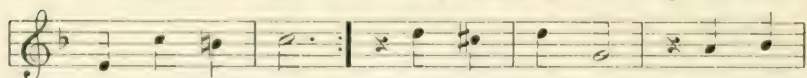


1. { Yo soy u - na chi - na - qui - ta, que ven -  
De pe - le - ar con los Fran - ce - ses, de - fen -

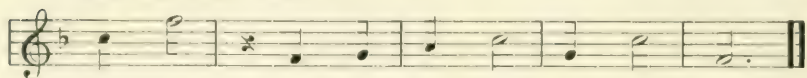
CHORUS.



go de Nue - va Leon. } { Pese le á quien le pe -  
dien - do mi na - cion. } Y que lo pe - so otra



sar, ay, ay, ay. } Soy pu - ri - ta Mex - i -  
vez, ay, ay, ay. }



ca - na, Na - da ten - go del Fran - ces.

2. Mi padre es de Zacatecas,  
Mi madre es de Nueva Leon.  
Por herencia me dejaron  
La nueva constitución.

CHORUS

## 4. OLD MAID'S SONG



Na - die me quie - re, No se por - que, De sol - te - ri - ta,



Me que - da - ré. Pe - ro an - tes que me su -



ce - da, Vie - ji - to mi - o, da - mé tu a - mor— Pe - ro



an - tes que cai - ga en tus bras - os He - cho pe - daz - os mi co - ra - zon.



Qui - re me, quie - re me, sí, Y ja - más te ol - vi - da - ré, Vie -



ji - to del al - ma mi - a, Lo que me pa - sa te con - ta - ré.



5. TIEMBLO CON TUS MIRADAS

(From northern Sonora)

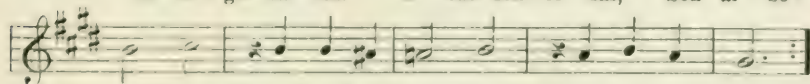
*Rather slowly.*



Tiem - blo con tus mi - ra - das, Y me oon - mu - evo,

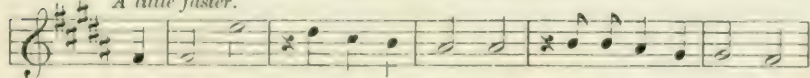


Si oi - go tu voz. Y tus son - ri - sas, Son al - bo -

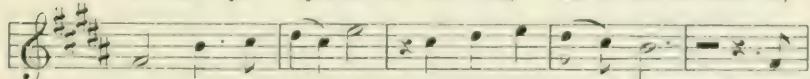


ra - das, Alla en el fon - do, Del co - ra - zon.

*A little faster.*



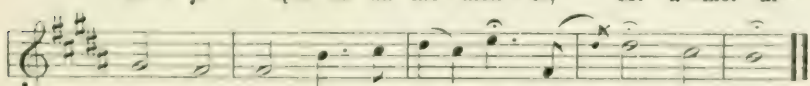
Y de - ja que de ro - dil - las, Mi a - mor ar - dien - te,



Ven - ga y te di - ga, Mis su - fri - mien - tos. Y



de - ja Que de un mo - men - to, Mi a - mor ar -

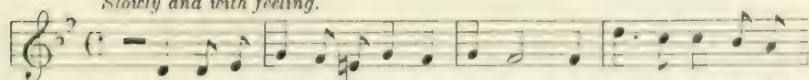


dien - te, Ven - ga y te di - ga, Que te a - mo yo.

6. NOCHE SERENA DE PRIMAVERA

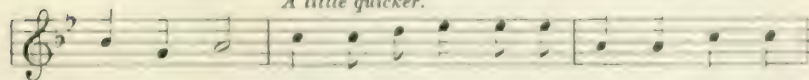
(From Mexico)

*Slowly and with feeling.*



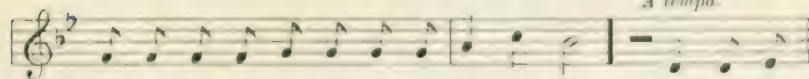
No - che se - re - na de pri - ma - ve - ra, Blan - ca pa - lo - ma del

*A little quicker.*

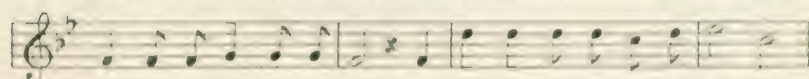


al - ba luz; No - che se - re - na de pri - ma - ver - a.

*A tempo.*



Blan - ca a - zu - ce - na e - sa e - res tu. Y al ha -



ber yo lle - ga - do a - qui, To - do lle - no de em - be - le - so.

*Quicker.* *A tempo.*



Re - ci - be e - se tier - no be - so, Que te man-do, pa - ra tí.

*Broader.*



Cam - po en in - vier - no, Flor—mar-chi - ta - da, No - che sin



lu - na Ne - gro tur - bi - ón. Flor sin a - ro - ma,




Mar - chi - ta - da, Ar - bol tron-cha— do, E - se soy yo.

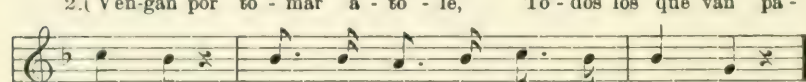
## 7. JARABE

(From Mexico City and the South. Sung by Indians to a shuffling dance)

*Spirited.*




1. ( Ya el pa - to se esta co - cien - do, En los her - vo - res de la  
2. ( Ven-gan por to - mar a - to - le, To - dos los que van pa -



ol - la, Sa - ca la ca - be - za y di - ce,  
san - do, Es que el a - to - li - to bue - no.

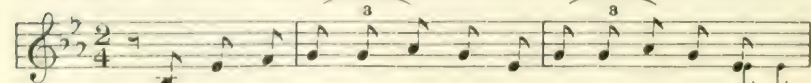
*Ending for 1st verse.* *2d ending.*



Por-que no me he-chañ ce - bo - lla. El a - to - le es - ta agri - an - do.

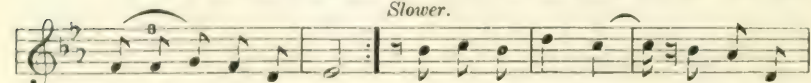
## 8. CARMELA

(Sung generally throughout Mexico)

*Moderately. Danza rhythm for accompaniment.*


{ A - sí cual mue - ren en oo - oi - den - te los ti - bi - os  
{ A - sí mu - rie - ron mis i - lu - sio - nes, a - sí ex - tin -

*Slower.*



ray - os del as - tro rey. } Car-men, Car - me - la, Luz de mis  
guien-do se va mi fe. }

o - jos, Si luz no hu - bie - ra, Ha - bias de  
ser. Her - mo - so fa - ro, De ven - tu -  
ran - za, Dulce es - pe - ran - za, Be - llo pla - cer.

## 9. DANCE-SONG

(Sung by Miss C. M. Corella, Los Angeles, who learned it from a young Yaqui girl.  
Words found in early Spanish literature.)

*Slowly and with feeling.*  
*Danza rhythm for accompaniment.*

Si for - mas tu - vier - an mis pen - sa - mi - en tos,  
Los ten - dri - as siem - pre en tu a - po - sen - to.  
Tu fuiste mi pri - mer a - mor, Tu m' enseñaste á que -  
rer, Y aho - ra me voy á que - dar, Sin Dios sin glo - ria y sin ti;  
Por ti me ol - vi - dé de Dios, Por ti la glo - ria per - di,  
Y a - ho - ra me voy á que - dar, Sin Dios, sin glo - ria y sin ti.



## IO. DANCE-SONG

(From a California girl)



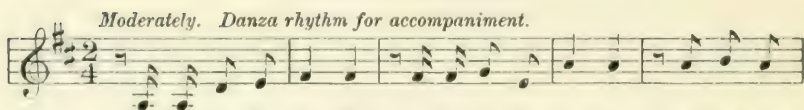
1. Le - van - te se ni - ña, Bar - ra la co - ci - na.  
 2. Yo no se bar - rer, Yo no se a - ti - zar.



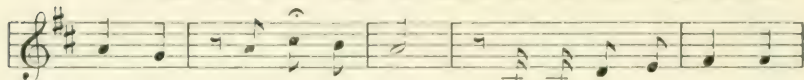
A - ti - ce la lum - bre, Co - mo es su cos - tum - bre.  
 Yo no me ca - sé, Pa - ra tra - ba - jar.

## II. CREPÚSCULO

(From southern Mexico)



No has vis - to ni - ña, Co - mo en la tar - de, Su - ben las



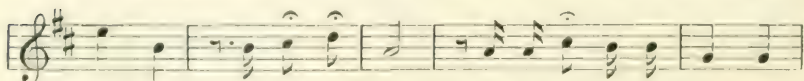
bri - sas, Del ti - bio mar; Y en los es - pe - jos,



Que hay en el cie - lo, Se van her - mo - sas, Á re - tra - tar.



No has con - tem - pla - do, Las a - ve - cil - las, Que a - le - gres



can - tan, En el zar - zal; Y al - li en - am - o - ran,



Con sus en - de - chas, A las don - zel - las, Del flo - res - tal.

12. SERENADE<sup>1</sup>

(From southern Oaxaca and Vera Cruz)

*Briskly.*



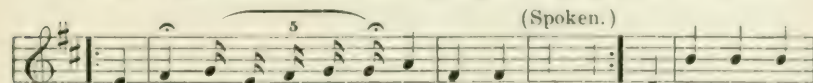
La ni - ña que á mi me quie - - - ra,

*Da Capo.*



Ha de ser con con - di - cion, Y ha de ser con con - di - cion.

*(Spoken.)*



Que vol-vien-do le ha-cer la se - ña, pat. pat. Ha de sa - lir



al bal con, — Y ha de sa - lir al bal - con.



Que vol-vien-do le ha-cer la se - ña, Ha de con - tes - tar. —

*Whistled.* . . . . . *Sung.*



Ha

*Whistled.* . . . . . *Sung.*



de con - tes - tar — A - mor.

## 13. LA PALOMA BLANCA

(From Arizona and northern Mexico)

*Quickly.*



1. Yo soy tu pa - lo - ma blan-ca, Tu er - es mi pi -



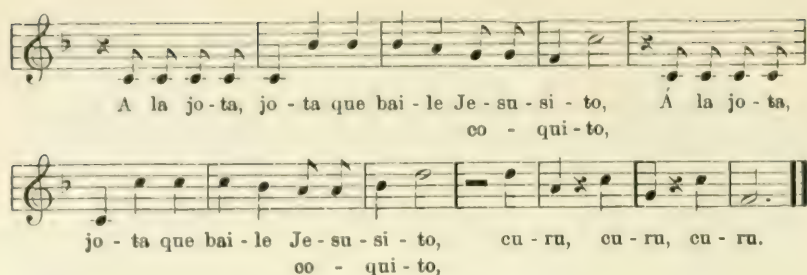
chon a - zul, Ar - ri - ma - mé tu bo - qui - ta, Pa-ra ha-cer eu -



eu - eu - eu. A la jo - ta, jo - ta que bai - le Je-su - si - to,

co - qui - to,

<sup>1</sup> This song is a variant of one that is sung in the province of Asturias in Spain.



A la jo-ta, jo-ta que bai-le Je-su-si-to,      A la jo-ta,  
co-qui-to,

jo-ta que bai-le Je-su-si-to,      cu-ru, cu-ru, cu-ru.  
co-qui-to,

## 2. Ursula que estas haciendo?


Mama cita, estoy hilando  
Para hacer una corbata  
De las que si estan usando.

## 3. La flor de la calabaza,

Es una bonita flor,  
Para darsela á los hombres,  
Cuando llega la ocasión.

## 14. SI VA EL VAPOR

(From Mexico and Central America)



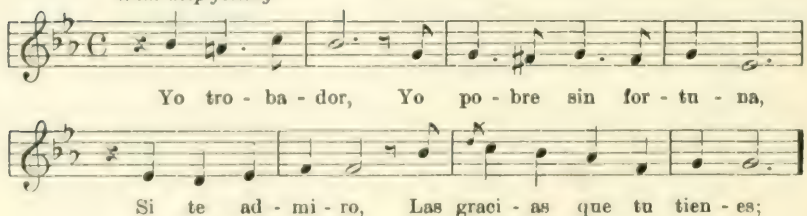
Si va el va-por, Yo voy con el, Si va mi a-

man-te, Si va mi a-man-te, Yo voy tam-bien. En es-te

pun-to No pue-do es-tar, Por-que mi a-

man-te, Por que mi a-man-te Se va-a-au-sen-tar.

## 15. EL TROBADOR

*With deep feeling.*


Yo tro-ba-dor, Yo po-bre sin for-tu-na,

Si te ad-mi-ro, Las graci-as que tu tien-es;





Yo no te veo, Mas be - lla que la lu - na,



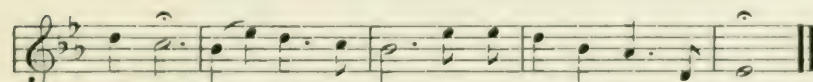
Si te a - do - ro, Me per - do - nas o - tra vez.



Pro - sor-i-to yo, en ex - tran-je - ro sue - lo, No hay pie - dad, —



de un tris-te tro - ba - dor. Pro-sori-to yo, en ex - tran-je - ro



sue - lo, No — hay pie - dad de un tris-te tro - ba - dor.

NEW YORK CITY

## IRISH FOLK-SONG

BY PHILLIPS BARRY, A.M.

ERIN is unique in the choice of an emblem for her people. The harp identifies the Irish as the music-folk of the world. The same nation that in the dark ages bore aloft the lamp of learning, made their island home the century-long refuge of the Muse, who elsewhere had scarce where to lay her head. Nor have the evil days upon which the fates of Ireland have fallen — not century-old oppression and repression — availed to still her song. It lives as something imperishable, and in its charm quite irresistible. One cannot in so many words say why, though one feels it to be true, that in an Irish air is something strangely beautiful and fascinating. Witness the charm of "The Last Rose of Summer" as world-famous singers have rendered it. To know fully and to realize the wonder of the music of Eire, one must not go to printed books. Little enough there is, in fact, of genuine Irish music to be found elsewhere than in the recently published collections of traditional tunes and songs.<sup>1</sup> One can best go to the singers themselves, the people who cannot read a note of music, and who neither know nor care more for the lore of scales, modes, or technique than do the winged minstrels of wood and meadow, whose melodies alone rival theirs. And if one listen to the folk-singer awhile, one cannot but love the Muse of Eire, and confess that Goldsmith was right.<sup>2</sup>

Aside from the fact of its beauty, however, the folk-song of Ireland — and by folk-song is meant the wedded word and melody — merits closer study, as revealing the cardinal difference between art-song and folk-song. We are accustomed to lay a great deal of stress on the matter of origin as furnishing the criteria of difference that every one feels to exist;<sup>3</sup> yet when we confine ourselves to credible evidence based on facts, we discover how minor a consideration is the mere

<sup>1</sup> C. V. Stanford, *The Complete Petrie Collection of Irish Music*; P. W. Joyce, *Ancient Irish Music, Old Irish Folk-Music and Songs*; F. and J. O'Neill, *Music of Ireland*; P. Barry, *Irish Come-All-Ye's*, *Journal of American Folk-Lore*, No. 86; *Journal of the Irish Folk-Song Society*.

<sup>2</sup> O. Goldsmith, *Third Essay*, ed. 1765, p. 14. "The music of the finest singer is dissonance to what I felt when our old dairy-maid sung me into tears with 'Johnny Armstrong's Last Good-Night' or 'The Cruelty of Barbara Allen.'"

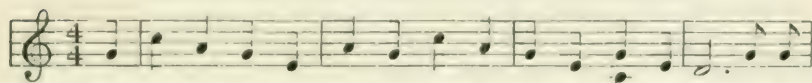
<sup>3</sup> The difference, namely, that is the test of the inimitability of folk-song. Kipling and Foster are good imitators, yet neither has produced more than an imitation. No one can deny, of course, that certain individual folk-songs, as far as the words are concerned, may go back to actual communal composition. This, however, does not make them folk-songs.

accident of origin. Folk-song is folk-song, because it *has become* the property of the folk in the widest sense of the word. However capricious the folk may be in its preference of one song to another, it treats all alike the individuals of its own, impressing on all the effects due to the free exercise of the unconsciously or subconsciously exerted fancy and genius of the singer, whose name is legion. Whereas the singer of "My Rosary" or "The Lost Chord" is in duty bound to reproduce with exact fidelity the words and notes of the archetype, no such injunction is laid on the singer of "Siubhal a Ruin" or "The Little Red Lark." He is left free, according as the inspiration of singing may lead him, to roam with the multitude of his kind through the devious paths of communal re-creation. Art-song is static; folk-song is dynamic. The former ends where it begins; the latter begins where it ends. The truth of this seemingly paradoxical statement is in the fact that folk-song is in reality an idea, of which we can get but the process of actualization, traceable as a history.

This conception of folk-song will constitute my point of departure in the present essay, wherein a number of come-all-ye's lately recorded by me, as sung in Boston and elsewhere, together with certain Irish airs from an unpublished manuscript of Dr. Henry Hudson, are printed for the first time.<sup>1</sup>

PART I. ANCIENT BALLADS

I. LADY ISABEL AND THE ELF-KNIGHT (Child, 4)



She mount-ed on her milk-white steed, And led the bou-ny gray, And she



reached her fa-ther's lot-ty tower, Three hours be-fore it was day.

I. . . . .

She cast him about the middle so small,  
She threw him into the salt, salt sea.

2. She mounted on her milk-white steed,  
And led the bonny gray,  
And she reached her father's lofty tower,  
Three hours before it was day.

3. . . . .

"Oh, where have you been, pretty Polly,  
So long before it was day?"

<sup>1</sup> The manuscript is in the Allen A. Brown Collection in the Boston Public Library. It is in five volumes, and contains 879 airs collected by Dr. Hudson from singers in Ireland, together with a number of his own compositions. In the case of a few items only, are the words as well as the melody given. Date, about 1840.



4. "Oh, hold your tongue, you prattling bird,  
And tell no tales on me,  
And your cage shall be of the beaten gold,  
Instead of the ivory!"<sup>1</sup>

"Lady Isabel and the Elf-Knight" is a great favorite with the folk-singers of Eire. The accompanying, more complete version is worthy of comparison.

PRETTY COLENDEE

1. "Mount up, mount up, my pretty Colendee,  
Mount up, mount up!" said he,  
"And I will take you away to the far Scotland,  
And there I'll marry thee, thee, thee,  
And there I'll marry thee."
2. She mounted upon her little pony brown,  
And he rode the dapple gray,  
And they rode and rode through the merry green woods  
Till they came to the side of the sea.
3. "Light off, light off, my pretty Colendee,  
Light off, light off!" said he,  
"For six kings' daughters I have drowned here,  
And the seventh you shall be!"
4. "Oh, turn your back, Lord Mullen," she said,  
"And walk close to the sea,  
That I may have a moment to pray,  
For the Lord to save poor me!"
5. He bowed and smiled sarcastically,  
And walked close to the sea,  
She quickly knelt and humbly prayed,  
"Oh, Lord, do strengthen me!"
6. Then summing all her courage up,  
Said, "Lord, I trust in Thee!"  
And picked him up most manfully,  
And threw him into the sea.
7. "Oh, hand me your hand, my pretty Colendee,  
And help me out of here,  
And I'll take you away to the far Scotland,  
And there I'll marry thee!"
8. "Lie there, lie there, you false-hearted wretch,  
Lie there in place of me,  
For if six kings' daughters you have drowned here,  
The seventh drowned thee!"
9. She mounted upon her little pony brown,  
And led the dapple gray,  
And rode till she came to her father's palace,  
Just three long hours before day.

<sup>1</sup> "Lady Isabel and the Elf-Knight," *L. Folk-Songs of the North Atlantic States*. Words and melody recorded from the singing of E. A. S., Boston, Mass., native of County Down, Ireland.

10. "Now hold your tongue, my pretty Polly,  
And tell no tales on me,  
And your cage shall be lined with pure yellow gold,  
And hung in the willow tree!"<sup>1</sup>
11. Her father awoke all in a fright,  
And unto his daughter did say,  
"Why is it, my dear Colen," he said,  
"You have rose so long before day?"
12. "Oh, the cat she came to my cage window door,  
And threatened to devour me,  
And (I) called up my pretty Colendee,  
To drive the cat away."<sup>2</sup>

## 2. CAPTAIN WEDDERBURN'S COURTSHIP (Child, 46)

Oh, what is round-er than the ring, What's high - er than the  
tree, What is worse than wom-an - kind, What's deep-er than the  
sea? The globe is round-er than the ring, Heaven's high-er than the  
tree, The dev - il's worse than wom - an - kind, Hell's  
So you and I in one bed lie, And  
1 2  
deep - er than the sea. you'll lie next the wall.

1. A Gentleman's fair daughter walked down yon narrow lane,  
She met with William Dixon, the keeper of the game,  
"It's go away, young man," she said, "and do not me perplex,

Another Irish version (K, from M. A. K., Boston, Mass.) has the curious variant,

"Oh, hush, oh, hush, my bonny parrot,  
Oh, hush you must for me,  
To-day you got but one handful of groat,  
To-morrow you shall have three!"

<sup>1</sup> "Lady Isabel and the Elf-Knight," *E. Folk Songs of the North Atlantic States*, MS. of M. J. P., Peoria, Ill., native of Fulton, Mo.

2. " . . . . .  
 . . . . .  
 Three questions you must answer me,  
 Before you lie in my bed, at either stock or wall!"
3. "What is rounder than the ring, what's higher than the tree,  
 What is worse than womankind, what's deeper than the sea?"  
 "The globe is rounder than a ring, Heaven's higher than the tree,  
 The devil's worse than womankind, Hell's deeper than the sea!"
4. " . . . . .  
 . . . . .  
 . . . . .  
 So you and I in one bed lie, and you'll lie next the wall!"
5. "What bird sings best, what flower blooms first, and where the dew  
 first falls?  
 Before I lie one night with you, at either stock or wall!"  
 "The thrush sings best, the heath blooms first, and there the dew first  
 falls,  
 So you and I in one bed lie, and you'll lie next the wall!"
6. "For my breakfast you must get me a bird without a bone,  
 The cherry without a stone, the bird without a gall,  
 . . . . .  
 . . . . ."
7. "The dove it is a gentle bird, it flies without a gall,  
 When the cherry is in the blossom, I'm sure it has no stone,  
 When the bird is in the egg, I'm sure it has no bone,  
 So you and I in one bed lie and you'll lie next the wall!"
8. "You must get to me some winter fruit that in December grew,  
 You must get to me a silk mantle that weft did ne'er go through, —  
 A priest unborn, to make us both in one,  
 Before I lie one night with you, at either stock or wall!"
9. "My father has some winter fruit that in December grew,  
 My mother has a silk mantle that weft did ne'er go through,  
 Melchisedek's a priest unborn, and he'll make us both in one,  
 So you and I in one bed lie, and you'll lie next the wall!"<sup>1</sup>

Two melodies to "Captain Wedderburn's Courtship" may be found in the Petrie Collection.<sup>2</sup> A charming air recorded by Dr. Hudson further attests the acquaintance of Irish singers with this ballad.<sup>3</sup>

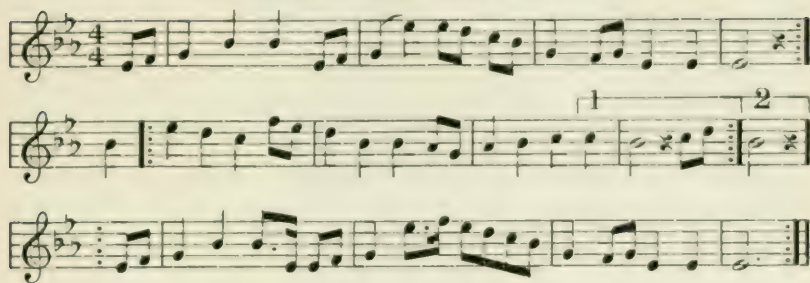
<sup>1</sup> "Captain Wedderburn's Courtship," *A. Folk-Songs of the North Atlantic States*. Words and melody recorded as sung by E. A. S., Boston, Mass., native of County Down, Ireland. The singer prefers the arrangement of partial melodies as here printed, allowing for the repetition as a common refrain, of the line "So you and I in one bed lie, and you'll lie next the wall."

<sup>2</sup> Petrie, Nos. 777, 778.

<sup>3</sup> The theme is an ancient one. Pelops and David are among the literary forebears of William Dixon.



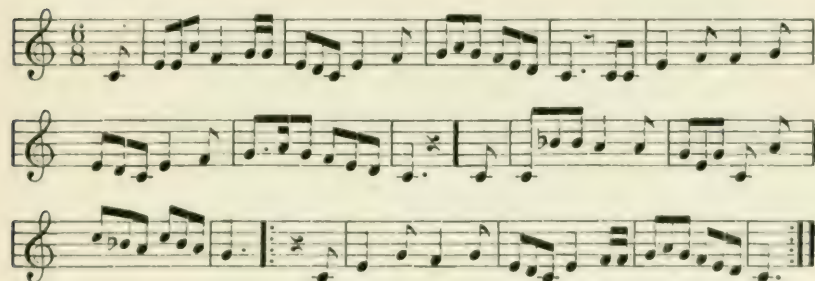
THE DUKE OF RUTLAND'S DAUGHTER<sup>1</sup>



Of interest also, as showing the wide currency of the ancient ballad in Ireland, are the following airs, likewise from the Hudson manuscript.

(1) LADY ANNISBEL ("Lord Lovell," Child, 75)<sup>2</sup>

Mixolydian.



(2) OH, STOP YOUR HAND, LORD JUDGE ("The Maid freed from Gallows," Child, 95)<sup>3</sup>

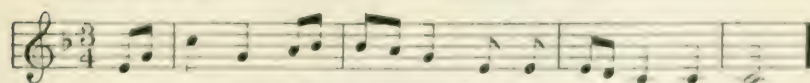
Mixolydian.



PART II. LATER BALLADS

1. POLLY OLIVER

Mixolydian.



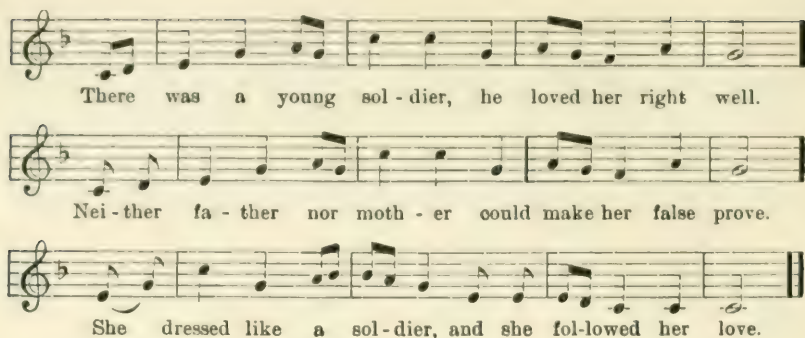
Down in the west coun - try, Pret - ty Pol - ly did dwell.

<sup>1</sup> Hudson MS., No. 704, with the first line of the words.—

"The Duke of Rutland's daughter walked out the fields so green."

<sup>2</sup> Hudson MS., No. 336.

<sup>3</sup> *Ibid.*, No. 355.

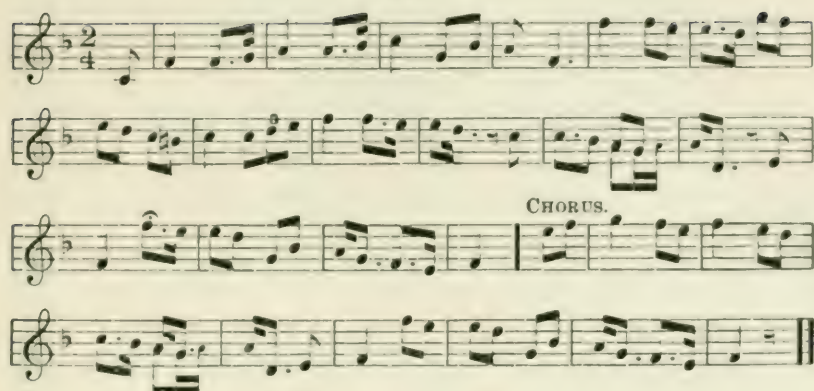


1. Down in the West country, pretty Polly did dwell,  
 There was a young Soldier, he loved her right well,  
 Neither father nor mother could make her false prove,  
 She dressed like a soldier, and she followed her love.
2. It was early next morning pretty Polly arose,  
 She dressed herself up in a suit of men's clothes,  
 And off to her true love away she does go,  
 On her father's best charger like a trooper did ride.
3. She rode all alone, till she came to the town,  
 Where then she put up at the sign of the Crown,  
 The first that came in was a good English Lord,  
 And the next was the Captain, pretty Polly's true love.
4. She handed him a letter from under her glove,  
 Saying, "Here is a letter from Polly, your love,  
 And under the seal, there's a guinea to be found,  
 That you and your men may drink Polly's health round."
5. Pretty Polly being drowsy, she hung down her head,  
 She ordered a candle to light her to bed,  
 "I've a bed," said the Captain, "where I lie at my ease,  
 And you may lie with me, countryman, if you please."
6. "For to lie with the Captain is a dangerous thing,  
 And I, a poor soldier, must fight for my King,  
 I must fight for my King, by land, sea, and shore,  
 Here's a health to pretty Polly, such girls I adore!"
7. Early next morning, pretty Polly arose,  
 And dressed herself up in a suit of her own clothes,  
 And off to the Captain away she does go,  
 Saying, "Here's your Polly from Carlow, and royal true love!"
8. Now Polly has got married and lives at her ease,  
 She goes out when she wills, and comes in when she please,  
 She has left her old parents in grief for to mourn,  
 He'd give hundreds and thousands for Polly's return.<sup>1</sup>

<sup>1</sup> "Polly Oliver," D. *Folk-Songs of the North Atlantic States*. Sung by E. A. S., Boston, Mass., native of County Down, Ireland.

2. THE LOVE TOKEN<sup>1</sup>

(1)<sup>2</sup>



(2)<sup>3</sup>

1. I was once to a nobleman's wedding,  
'T was of a young damsel that had proved unkind,  
And when she began to think of that wedding,  
Her former true love ran through her mind.
2. The wedding supper being over,  
Every one was to sing a song,  
The first that began was her old true lover,  
And unto her did the song belong.
3. "Love, here is a ring that once was broken,  
You broke it in two on yonder plain,  
You gave it to me as a true lover's token,  
And now I'll return it back again."
4. The young bride sat at the head of the table,  
And every line she marked right well,  
At length and at length she could bear it no longer,  
Down at the bridegroom's feet she fell,

<sup>1</sup> Melodie in Petrie, No. 491-5; also Joyce, *Old Irish Folk-Music*, No. 413; a Missouri version of the words, in *Popular Song in Missouri* (H. M. Belden, *Herrig's Archiv*, vol. cxx, pp. 70-71). Professor Kittredge informs me the ballad is current in the South.

<sup>2</sup> Hudson MS., No. 697, with the first stanza as follows:

"Last night I went to a noble fine wedding,  
The fair maid, she prov'd unkind,  
And then she began to think of her losses,  
Her former true love still running in her mind!

*Chorus.*

And then she began to think upon her losses,  
Her former true love still running in her mind.

<sup>3</sup> "The Love Token," A. *Folk-Song of the North Atlantic States*. From MS. of P. D. aged 80, South Windham, Me. 1907.



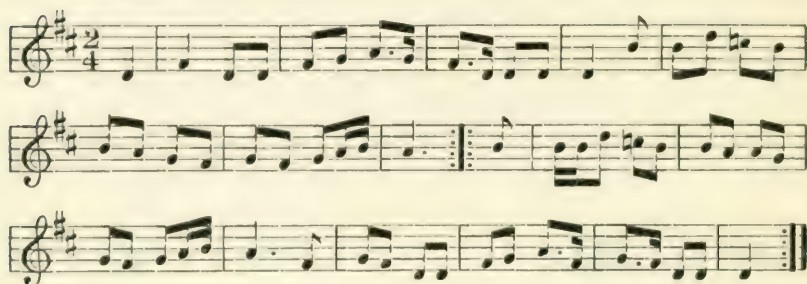
5. Saying, "Kind sir, one wish I ask you,  
It is that this boon you'll crave to me,  
That I this night may lie with my mammy,  
To-morrow night I'll lie with thee!"
6. No sooner said than it was granted,  
She went weeping and sighing to her bed,  
So early, early the very next morning,  
They woke and found the young bride dead.

This ballad is one of a large number based on the familiar theme of "The Returned Lover," which exists in popular tradition in many different forms. Though not by any means absent from the ancient ballad, it is a theme much more in evidence in later balladry. Possibly "The Love Token" may be a relic of an ancient ballad now extinct.<sup>1</sup>

Whereas space admits not of printing more than a few of the Hudson airs, the following, as characteristically Irish, will not admit of omission: —

(1) WILLY RILEY <sup>2</sup>

Mixolydian.



(2) JOHNNY DOYLE <sup>3</sup>

Aeolian.



One may note, as special features of Irish music, the peculiar arrangement of the partial melodies,<sup>4</sup> and the Irish cadence, being the thrice-

<sup>1</sup> See my article, "A Garland of Ballads," *Journal of American Folk-Lore*, vol. xxiii, No. 90.

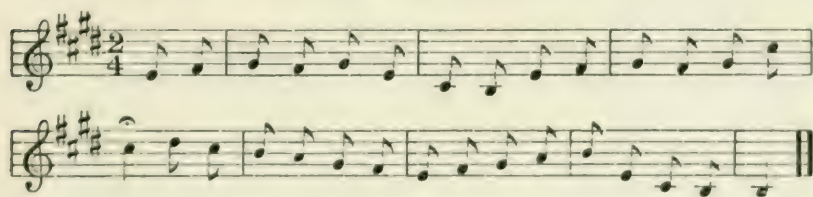
<sup>2</sup> Hudson MS., No. 275.

<sup>3</sup> *Ibid.*, No. 436.

<sup>4</sup> See my article, "Folk-Music in America," *Journal of American Folk-Lore*, vol. xxii, No. 83.

repeated closing note, wonderfully effective to the ear when a melody of this sort is played or sung. It may not be too much to say that herein appears to lie one of the more mechanical means, at least, by which the Muse of Eire is able so irresistibly to charm us. The Irish cadence is also found in certain Scotch airs; notably, "Bonny Dundee." This is, however, probably but evidence of Irish origin.

To Irish folk-singers, at least in the Northern States, we owe the presence of a large part of the folk-song current in this country. The actual amount is furthermore being steadily increased. Every ship-load of Irish immigrants brings its quota of folk-singers. Yet very few Irish songs have become Americanized, — due doubtless to the exile's love of his native country. Two, however, are notable exceptions. Of these, one, a song of the camp, entitled "The Unfortunate Rake," is in its original form, as found on Such broadsides, too vulgar to reprint here. Joyce traces it in Ireland as far back as 1790.<sup>1</sup> In its re-created, Americanized form, it is well known from Pennsylvania westward and southward as "The Cowboy's Lament," purged of unpleasant matter.<sup>2</sup> The other song is as follows:



1. "Madam, I have come to court ye,  
If your favor I could gain,  
If you highly entertain me,  
I will surely call again.

<sup>1</sup> *Old Irish Folk-Music*, No. 342; also Hudson MS., No. 566.

<sup>2</sup> A remarkable instance of communal re-creation.

THE UNFORTUNATE RAKE (Such broadside)

"Muffle your drums, play your pipes merrily,  
Play the dead march, as you go along,  
And fire your guns right over my coffin,  
There goes an unfortunate lad to his home."

THE COWBOY'S LAMENT (J. A. Lomax, *Cowboy Songs*, p. 75)

"Then swing your rope slowly, and rattle your spurs lowly,  
And give a wild whoop as you carry me along,  
And in the grave throw me, and roll the sod o'er me,  
For I'm a young cowboy, and I know I've done wrong."

Re-creation in America has replaced the coarse vices of the dissolute soldier with the plainsman's less offensive weakness for poker and whiskey.

## Chorus

With my 20, 18, 16, 14, 12, 10, 8, 6, 4, 2, and 1,  
 With my 19, 17, 15, 13, 11, 9, 7, 5, 3, and 1.

2. "Madam, I have gold and silver,  
 Madam, I have house and land,  
 Madam, I have worldly treasures,  
 . . . . ."
3. "What care I for your gold and silver,  
 What care I for your house or land,  
 What care I for your ships on the ocean,  
 All I want's a nice young man."
4. "Round about the wheel of fortune,  
 It goes round and wearies me,  
 Young men's ways are so uncertain,  
 Sad experience teaches me!"<sup>1</sup>

This is apparently the original of "The Quaker Courtship," current in many different versions, one of which, never before printed, may here be included for comparison.<sup>2</sup>

## Mixolydian.



1. "Molly dear, I've come a-courting,  
 Hum, hum, hi-ho-hum!  
 'T is for labor I'm now sporting,  
 Hum, hum, hi-ho-hum!"
2. "I want none of your love nor money,  
 Hi-d-le linktum, hi-o-a,  
 I want a man will call me 'Honey,'  
 Hi-d-le linktum, hi-o-a."
3. "Here's a ring cost forty shillings,  
 Thee may have it, if thee's willing!"
4. "I want none of your rings nor money,  
 I want a man will call me 'Honey!'"<sup>3</sup>

<sup>1</sup> Sung by S. C., Boston, Mass., native of County Tyrone, Ireland.

<sup>2</sup> Sung by R. B. C., Newbury, Vt.

<sup>3</sup> See also my article, "Some Traditional Songs," *Journal of American Folk-Lore*, Jan., 1905, pp. 55-56.



Of the actual amount of Irish folk-music in circulation, it is impossible to form more than a very cautious estimate. Allowing for the possibility that in Boston alone are several hundred folk-singers,<sup>1</sup> each with an average repertory of twenty-five songs, it appears that the total number of melodies current in our midst may run high into the thousands. Extended research would certainly bring notable results, — illuminative too, if one would know more of the origin of folk-music in general.<sup>2</sup> This, however, is the least motive. One should seek, not to be instructed, but to be delighted; and though, to the world at large, Irish folk-music remains still much as a light hidden under a bushel, two Irish airs have been sung all over the globe. The one is our own "Yankee Doodle," derived from the same source as the melody known in Ireland under the title "All the Way to Galway;"<sup>3</sup> the other is the well-known hymn-tune, "Bethany," a set of the air to which Thomas Moore wrote "Oft in the Stilly Night."<sup>4</sup> So much, at least, the world owes to the Muse of Eire.

307 HUNTINGTON AVENUE,  
BOSTON, MASS.

<sup>1</sup> Every singer of a folk-song is a folk-singer. E. R. (Sligo) sings twenty-five; E. A. S. (Down), over fifty; S. C. (Tyrone), about forty.

<sup>2</sup> See my article, "The Origin of Folk-Melodies," *Journal of American Folk-Lore*, vol. xxiii, pp. 440-445.

<sup>3</sup> Petrie, No. 849; also Hudson MS., No. 405.

<sup>4</sup> Except for two measures, the difference between the hymn-tune and the familiar set of "Oft in the Stilly Night" is far less than the difference between the latter and a set of the same melody in O'Neill's *Music of Ireland* (No. 219) — scarce more than a difference of key and association.

## NEW BALLAD TEXTS

BY PHILLIPS BARRY, A.M.

THE following texts of six old ballads are from my collection, made during the years 1903-11.

1. THE FALSE KNIGHT UPON THE ROAD<sup>1</sup> (Child, 3)

1. "What have you in your bottle, my dear little lad?"  
     Quo the fol fol Fly on the road,  
     "I have some milk for myself for to drink!"  
     Said the child, who was seven years old.<sup>2</sup>

In this text the words "fol fol Fly" are very likely corrupted from "foul, foul Fiend;" that is, the Devil. Fragmentary as it is, the text is interesting as attesting the survival, in America, of a ballad supposed to be long extinct, and, furthermore, as retaining a form of the theme more primitive than that of Motherwell's version.

## 2. LADY ISABEL AND THE ELF-KNIGHT (Child, 4)

1. So she took some of her father's gold,  
     And some of her mother's pelf,  
     And the two best horses in her father's stable,  
     . . . . .
2. She mounted on a milk-white steed,  
     And William upon a bay,  
     And they left her father's palace,  
     . . . hours before it was day.
3. "Dismount, dismount, my bonny Goldin,  
     Dismount you must for me,  
     Eleven King's daughters have I drowned here,  
     And you the twelfth shall be!"
4. "Take off, take off yon broidered gown,  
     And hang it on yonder pine,  
     For it is too good and too costly a robe,  
     For to rot in the salt sea brine!"
5. "Then turn yourself all round about,  
     To the green leaves on the tree,  
     For it does not become a seemly man,  
     A naked woman to see."

<sup>1</sup> Sung before 1870, in Fort Kent, Me., by a French girl who could speak very little English, as learned from an illiterate Irish family.

<sup>2</sup> "The False Knight upon the Road," *A. Folk-Songs of the North Atlantic States* recollected by M. L. F., Portland, Me., Oct. 16, 1907.

6. He turned himself all round about,  
To the green leaves on the tree,  
She clasped her arms about his waist,  
And flung him into the sea.
7. "Some help, some help, my bonny Goldin," —  
"No help you will get from me,  
You thought to have drowned me here,  
Instead it your grave shall be!"
8. She mounted on her milk-white steed,  
In her hand she led the bay,  
And she arrived at her father's palace,  
Three hours before it was day.
9. . . . .  
From the cagement where he lay,  
"Oh, where is your lovely William,  
Who last night stole you away?"
10. "Oh, hush, oh, hush, my bonny parrot,  
Oh, hush you must for me,  
To-day you got but one handful of grots,  
To-morrow you shall have three!"
11. Then up spake the King,  
From his chamber where he lay,  
"Oh, what is the matter, my bonny parrot,  
That you prattle so long before day?"
12. "The cat, she came to my cagement door,  
Thinking to devour me,  
So I called out to bonny Goldin,  
For to drive the cat away."<sup>1</sup>

## 3. LORD RANDALL (Child, 12)

1. "What had you for dinner, my handsome fine boy?  
What had you for dinner, my heart's loving joy?"  
"I had bread, meat and poison, mother make my bed now,  
For I'm sick to the heart, and I want to lie down."
2. "What is it you leave to your father, my handsome fine boy?  
What is it you leave to your father, my heart's loving joy?"  
"My horses and hounds, mother make my bed now,  
For I'm sick to the heart, and I want to lie down."
3. "What is it you leave to your brother, my handsome fine boy?  
What is it you leave to your brother, my heart's loving joy?"  
"My dog and my gun, mother make my bed now,  
For I'm sick to the heart, and I want to lie down."

<sup>1</sup> "Lady Isabel and the Elf-Knight," K. *Folk-Songs of the North Atlantic States*, from M. A. K., Boston, Mass., in whose family (Irish) it has been traditional for generations.



4. "What is it you leave to your sister, my handsome fine boy?  
What is it you leave to your sister, my heart's loving joy?"  
"My houses and lands, mother make my bed now,  
For I'm sick to the heart and I want to lie down."
5. "What is it you leave to your mother, my handsome fine boy?  
What is it you leave to your mother, my heart's loving joy?"  
"The gates of Heaven open, mother, make my bed now,  
For I'm sick to the heart, and I want to lie down."
6. "What is it you leave to your wife, my handsome fine boy?  
What is it you leave to your wife, my heart's loving joy?"  
"The gates of Hell open, mother make my bed now,  
For I'm sick to the heart, and I want to lie down."
7. "Where will you be buried, now, Johnny, my man,  
Where will you be buried, my own loving son?"  
"Above in the churchyard, mother I'll take a long sleep,  
With a stone at my head, and a sod at my feet."

#### 4. THE GYPSY LADDIE (Child, 200)

##### I

1. The Gypsy came to the lady's gate,  
And O, but he sang bonnie,  
He sang to the maids till their ears did ring,  
And charmed the heart of the lady.
2. Then she came tripping down the stairs,  
With her maids all before her,  
A glass of wine in every hand,  
To welcome the Gypsy rover.
3. She gave to him the nutmeg fine,  
She gave to him the ginger,  
She gave to him a far better thing,  
The gold ring off her finger.
4. "Will you go with me, my dear?" he said,  
"Will you go with me, my honey?"  
For by the sword that hangs by my side,  
You shall not want for money!"
5. Then when her lord came home at night,  
Inquiring for his lady,  
One of the maids made this reply,  
"She's gone with the Gypsy Davy!"
6. "Come saddle me the brown," he said,  
"The black is not so speedy,  
I have ridden all day, and I'll ride all night,  
Till I find out my lady!"

Lord Randall," *W. Folk-Songs of the North Atlantic States*, from G., Brunswick, Me., native of Ireland. The seventh stanza evidently does not belong to the same version of the ballad as stanzas 1-6.

7. He rode till he came to the wide water,  
It was both deep and muddy,  
It made the tears trickle down his cheeks,  
When he beheld his lady.
8. "Could you forsake your house and home,  
Could you forsake your baby,  
Could you forsake your own wedded lord,  
And go with the Gypsy Davy?"
9. "Yes, I'll forsake my house and home,  
Yes, I'll forsake my baby,  
Yes, I'll forsake my own wedded lord,  
And go with the Gypsy Davy."
10. "Last night I lay in a warm feather bed  
My true love lay beside me,  
To-night I'll lie in the misty mountains,  
With the Gypsies all around me!"<sup>1</sup>

## II

(In two copies, referred to as  $\alpha$  and  $\beta$ , from which the following text is made up.)

- $\beta$ . 1. The Gypsy Davie came over the hills,  
Came over the eastern valley,  
He sang till he made the green woods ring,  
And charmed the heart of a lady.
- $\beta$ . 2. The lord, returning home at night,  
Inquired for his lady,  
The maid to this replied,  
"She's gone with the Gypsy Davie."
- $\beta$ . 3. "Go harness me my coal black steed,  
The grey is not so speedy,  
I rode all day, and I'll ride all night,  
Till I overtake my lady.
- $\beta$ . 4. He rode till he came to the muddy water's side,  
It looked so dark and dreary,  
Till there he espied his bonny, bonny bride,  
By the side of the Gypsy Davie.
- $\beta$ . 5. "Would you forsake your home and friends,  
Would you forsake your baby,  
Would you forsake your own wedded lord,  
And go with a Gypsy Davie?"
- $\alpha$ . 6. "Yes, I'll forsake my home and friends,  
Yes, I'll forsake my baby,  
Yes, I'll forsake my own wedded lord,  
And go with the Gypsy Davy!"

- β. 7. "I never loved you in my life,  
I never loved my baby,  
I never loved my home and friends,  
But I love my Gypsy Davie!"
- β. 8. "Last night I slept in a warm, soft bed,  
And in my arms, my baby,  
To-night I'll lie on the cold, cold ground,  
Beside of my Gypsy Davie."<sup>1</sup>

## 5. THE FARMER'S CURST WIFE (Child, 278)

I<sup>2</sup>

1. There was an old man who lived in the West,  
Who had a wife was none of the best.  
With a right leg, left leg,  
Upper leg, under leg,  
Over the hills to Rowley.

[The old man calls for the Devil. He comes, and takes the old woman to hell.]

2. She kicked seven imps into the fire,  
She kicked the old Devil three pegs higher.
3. The devils, they all began to cry and squall,  
"Take her back, or she'll kill us all!"

[The Devil takes her back, saying, —]

4. ". . . . ."  
She beat the Devil and conquered hell!"

II<sup>3</sup>

1. The old farmer was ploughing his field one day,  
. . . . .  
Sing twice fallal ding,  
Tal-lal-o-day.

<sup>1</sup> "The Gypsy Laddie," O, *Folk-Songs of the North Atlantic States*, from M. L. F., Portland, Me., as sung before 1870, in Fort Kent., Me. α = copy written down by me from dictation, Oct. 16, 1907. β = MS. of M. L. F., forwarded, 1908 (stanza 6 is omitted). The variations between the two copies are slight: in α, stanzas 7 and 8 are transposed; the same copy has the refrain,

□ . . . i-iddy um iddy Avey

- (1-7) And charmed the heart of a Lady,  
(8) And I'll go with the Gypsy Davy.

<sup>2</sup> "The Farmer's 'Curst Wife,'" A, *Folk-Songs of the North Atlantic States*, from J. H. W., Cambridge, Mass., as traditional in the family of a descendant of Roger Williams.

<sup>3</sup> "The Farmer's Curst Wife," B, *Folk-Songs of the North Atlantic States*. MS. of H. J. C., Boston, Mass., as recollected by an old soldier, northern part of Penobscot County, Maine. In the MS., stanzas 2 and 3 are written as one stanza. (Sept. 21, 1910.)



2. The old Devil came into his field one day,  
Saying, "One of your family I'll carry away."
3. "Is it my eldest son you do crave?  
....."
4. "It is not your eldest son I do crave,  
But it's your old scolding wife I'll carry away!"
5. He picked her up into his knapsack,  
And like a brave soldier went sacking his pack.
6. He carried her till he came to Hell's gate,  
Where he laid her down a spell for to wait.
7. She up with her foot and kicked nine in the fire,  
.....
8. Then a little imp comes peeping over the wall,  
Saying, "Take her back, or she'll destroy us all!"
9. He picked her up into his knapsack,  
And like a d—d fool went packing her back.
10. ....  
She's been through Hell, and she's ten times worse!"

307 HUNTINGTON AVENUE,  
BOSTON, MASS.

## NOTES AND QUERIES

THE POPULAR BALLAD IN AMERICA. — Students of the popular ballad are well aware that the history of its tradition in America is complicated by the *broadside* question. The following passage from Cotton Mather's Diary, September 29, 1713, is a document in the case:—

"I am informed, that the Minds and Manners of many People about the Countrey are much corrupted, by foolish Songs and Ballads, which the Hawkers and Peddlers carry into all parts of the Countrey. By way of Antidote, I would procure poetical Composures full of Piety, and such as may have a Tendency to advance Truth and Goodness, to be published, and scattered into all Corners of the Land. There may be an Extract of some, from the excellent *Watts's* Hymns."

# THE JOURNAL OF AMERICAN FOLK-LORE

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## FOLK-SONG AND FOLK-POETRY AS FOUND IN THE SECULAR SONGS OF THE SOUTHERN NEGROES— *Concluded*

BY HOWARD W. ODUM

### 54. JOE TURNER

The "special" is a well-known term for the negro's "gun," which is usually a pistol; the "44" is always the favorite. The "coolin'-board" is the death-bed, and is a common expression used to signify that one's time is at an end; that is, when he is to be on the "coolin'-board." The negro criminal almost invariably dies at peace with God. The conception commonly found among the negroes, and one which they cultivate, is that the criminal will always be reconciled before his death. So in this case Eddy Jones dies singing "Nearer, my God, to Thee." In much the same way the man who has been to the chain gang or prison is looked upon with some sort of admiration at the same time that he is feared. In "Joe Turner" an ideal is hinted at. Each line is sung three times to make a stanza.

Dey tell me Joe Turner he done come,  
Dey tell me Joe Turner he done come,  
Oh, dey tell me Joe Turner he done come.

| : Come like he ain't never come befo' . : | (*three times*)

| : Come with that fohty links o' chain . : | (*three times*)

| : Tell a me Joe Turner is my man . : | (*three times*)

### 55. CASEY JONES

A hero of less criminal intents and habits was "Casey Jones." He is the hero of the engine and train. As will be noted, the negro is fascinated by the train-song. He would like to be an engineer all his days. Negroes often discuss among themselves the possibility of their occupying positions on the trains; they take almost as much pride in being brakemen and subordinates. It is interesting to hear them boasting of what they would do in emergencies, or whether or not



they would be frightened. The song that follows gives a favorite version of the ballad.

Casey Jones was engineer,  
Told his fireman not to fear,  
All he wanted was boiler hot,  
Run in Canton 'bout four o'clock.

One Sunday mornin' it wus drizzlin' rain,  
Looked down road an' saw a train,  
Fireman says, "Let's make a jump,  
Two locomotives an' dey bound to bump."

Casey Jones, I know him well,  
Tole de fireman to ring de bell;  
Fireman jump an' say good-by,  
Casey Jones, you're bound to die.

Went on down to de depot track,  
Beggin' my honey to take me back,  
She turn 'roun some two or three times,  
"Take you back when you learn to grind."

Womens in Kansas all dressed in red,  
Got de news dat Casey was dead;  
De womens in Jackson all dressed in black,  
Said, in fact, he was a cracker-jack.

The verse about "begging his honey" is intended to give the scene after the wreck, when the fireman, who did not stay on the engine with Casey, was out of a job. "Canton" and "Jackson" are regularly sung in Mississippi, while "Memphis" is more often sung in Tennessee.

#### 56. JOSEPH MICA

Another version of the song as found in Georgia and Alabama is sung in honor of "Joseph Mica." Atlanta or Birmingham are the local places.

Joseph Mica was good engineer,  
Told his fireman not to fear,  
All he want is water'n coal,  
Poke his head out, see drivers roll.

Early one mornin' look like rain,  
'Round de curve come passenger train,  
On powers lie ole Jim Jones,  
Good ole engineer, but daid an' gone.

Left Atlanta hour behin',  
Tole his fireman to make up the time,  
All he want is boiler hot,  
Run in there 'bout four o'clock.

The picture of the man looking out of the locomotive window and watching the "drivers" roll is a good one. The negroes love to watch

the trains; and no more complete happiness could be imagined than to be an engineer, with nothing to do but watch the scenes and the engine.

57. BRADY

A more mixed scene is pictured in "Brady." Here, too, the women hear of the news, as, indeed, they always do; but this time they are glad of his death. Why this is, the song does not tell. Brady, however, must have been a pretty bad fellow, for he did not stay long in hell.

Brady went to hell, but he didn't go to stay,  
Devil say, "Brady, step 'roun' dis way,  
I'm lookin' for you mos' every day."

Brady, Brady, you know you done wrong,  
You come in when game was goin' on,  
An' dey laid po' Brady down.

Up wid de crowbar, bus' open de do',  
Lef' him lyin' dead on pool-room flo',  
An' they laid his po' body down.

Womens in lowy dey heard de news,  
Wrote it down on ole red shoes,  
Dat dey glad po' Brady was dead.

The scene is one of a killing in a game of poker or craps. "They laid his po' body down" is the common way of saying they killed him. The expression has been met in a number of verses previously given. Just what the conclusion of the scene with the devil was, the negro singer does not seem to know.

58. THE NEGRO BUM

More personal and less conspicuous are the boasts of individuals. Here the negro's wit appears again, and he refuses to be interrupted with anything serious, unless it be fear of some officer. The "Negro Bum" is the name of a short song that is a good exposition of his feelings.

I was goin' down the railroad, hungry an' wanted to eat,  
I ask white lady for some bread an' meat,  
She giv' me bread an' coffee, an' treated me mighty kin',  
If I could git them good handouts, I'd quit work, bum all the time.

Well, the railroad completed, the cars upon the track,  
Yonder comes two dirty hobos with gripsacks on dere backs,  
One look like my brother, the other my brother-in-law,  
They walk all the way from Mississippi to the State of Arkansas.

59. ONE MO' ROUNDER GONE

The term "rounder" is applied not only to men, but to women also. In general, the interpretation is that of a worthless and wandering

person, who prides himself on being idle, and thus on the acquirement of as many passing accomplishments as possible. It is also a term of fellowship. In songs that follow, the chorus "One mo' Rounder gone" will be found to express fitting sentiment to the accompanying scenes. The song by that name gives a repetition of the burial-scenes and general feeling which was caused by the death of a girl. Its unusual feature lies in the fact that the song applies to a girl.

Rubber-tired buggy, double-seated hack,  
Well, it carried po' Delia to graveyard, failed to bring her back,  
*Lawdy, one mo' rounder gone.*

Delia's mother weep, Delia's mother mourn,  
She wouldn't have taken it so hard if po' girl had died at home,  
*Well, one mo' ole rounder gone.*

Yes, some give a nickel, some give a dime,  
I didn't give nary red cent, fo' she was no friend o' mine,  
*Well, it's one mo' rounder gone.*

#### 60. EASTMAN

The negroes have appropriate names for many of their typical characters, the meaning of which is difficult to explain. "Eastman," "rounder," "creeper," and other characters, have their own peculiar characteristics. The "rounder" is more than the idle character. He becomes the meddler in the home. The "Eastman" is kept fat by the women among whom he is universally a favorite. The "creeper" watches his chance to get admittance into a home, unknown to the husband. The "Natu'al-bohn Eastman" gives a view of his opinion of himself, with adopted forms of burlesque.

I went down to New Orleans  
To buy my wife a sewin'-machine,  
The needle broke an' she couldn't sew,  
I'm a natu'al-bohn Eastman, for she tole me so.

*I'm a Eastman, how do you know?*  
*I'm a natu'al-bohn Eastman, for she tole me so.*

Well, they call me a Eastman if I walk around,  
They call me a Eastman if I leave the town,  
I got it writ on the tail o' my shirt,  
I'm a natu'al-bohn Eastman, don't have to work.

*Oh, I'm a Eastman on the road again,*  
*For I'm an Eastman on the road again.*

Wake-up, ole rounder, it's time to go,  
I think I heard dat whistle blow,  
You step out, let work-ox step in,  
You're a natu'al-bohn Eastman, you k'n come agin.

*Carry me down to the station-house do',*  
*Find nuther Eastman an' let me know.*



Wake up, ole rounder, you sleep too late,  
 Money-makin' man done pass yo' gate,  
 You step out, let money-makin' man step in,  
 You a natu'al-bohn Eastman, you can come agin.

61. BAD-LAN' STONE

The negro loves to boast of being a "bad man." "I bin a *bad man* in my day," says the older fellow to the boys about him. Much the same sentiment is here sung as that in the songs just given. He sings,—

I was bohn in a mighty bad lan',  
 For my name is Bad-Lan' Stone.

Well, I want all you coons fer to understan',  
 I am dangerous wid my lickin on.

You may bring all yo' guns from de battle-ship,  
 I make a coon climb a tree.

Don't you never dare to slight my repertation,  
 Or I'll break up this jamberee.

Well, well, I wus bohn in a mighty bad lan',  
 For my name — my name — is *Bad-Man* Stone.

62. YOU MAY LEAVE, BUT THIS WILL BRING YOU BACK

It will be seen that the negro loves to sing of trials in court, arrests, idleness, crime, and bravado. The tramp and the "rounder," the "Eastman" and the "creeper," are but typical extremes. The notorious characters sung are the objective specimens of the common spirit of self-feeling. Now comes the song with the personal boast and the reckless brag. Mixed with it all is the happy-go-lucky sense of don't-care and humor. It is a great philosophy of life the negro has.

Satisfied, tickled to death,  
 Got a bottle o' whiskey on my shelf,  
*You may leave, but this will bring you back.*

Satisfied, satisfied,  
 Got my honey by my side,  
*You may leave, but this will bring you back.*

An' I'm jus' frum the country come to town,  
 A too-loo-shaker from my head on down,  
*You may leave, but this will bring you back.*

63. THIS MORNIN', THIS EVENIN', SO SOON

What does it matter to him if he has been in serious trouble? Is not the jail about as good as home, the chain gang as good as his every-day life? He will get enough to eat and a place to sleep. The negro sings with characteristic humor "This mornin', this evenin',"

and mingles his scenes in such a way that the singer enjoys them all. Says he, —

- | : Went up town wid my hat in my han' dis mo'nin', : |  
 Went up town wid my hat in my han',  
 "Good mornin', jedge, done killed my man,"  
*This mornin', this evenin', so soon.*
- | : I didn't quite kill him, but I fixed him so, this mornin', : |  
 I didn't quite kill him, but I fixed him so,  
 He won't boder wid me no mo',  
*This mornin', this evenin', so soon.*
- | : All I want is my strong hand-out, this mornin', : |  
 All I want is my strong hand-out,  
 It will make me strong and stout,  
*This mornin', this evenin', so soon.*

In the same way other couplets are sung, — the first line repeated twice with "this mornin'"; the third time without it, and rhymed with the second line of the couplet, after which follows the refrain "*This mornin', this evenin', so soon.*" The effect is striking.

When you kill a chicken, save me the feet,  
 When you think I'm workin', I'm walkin' the street.  
 When you kill a chicken, save me the whang,  
 When you think I'm workin', I ain't doin' a thing.  
 'Tain't no use a me workin' so,  
 'Cause I ain't goin' ter work no mo'.  
 I'm goin' back to Tennessee,  
 Where dem wimmins git stuck on me,  
*This mornin', this evenin', so soon.*

#### 64. BRER RABBIT

With the same song the negroes of the Carolinas sing some verses about Brer' Rabbit. While they are not the purely original creation of negro song, they are very appropriate, and easily please the negro's fancy. These verses consist, as above, of various repetitions, two of which follow.

- | : O Brer Rabbit! you look mighty good this mornin', : |  
 O Brer Rabbit! you look mighty good,  
 Yes, by God! you better take to de wood,  
*This mornin', this evenin', so soon.*
- | : O Brer Rabbit! yo' ears mighty long, this mornin', : |  
 O Brer Rabbit! yo' ears mighty long,  
 Yes, by God! dey's put in wrong,  
*This mornin', this evenin', so soon.*
- | : O Brer Rabbit! yo' tail mighty white, this mornin', : |  
 O Brer Rabbit! yo' tail mighty white,  
 Yes, by God! yer better take to flight,  
*This mornin', this evenin' so soon.*

65. EV'YBODY BIN DOWN ON ME

Doleful and gruesome verses are very much in vogue among the negroes. Repetition of such lines makes a peculiar effect. The following song, which represents another phase of the wantonness and simplicity of the negro, is sung at length. Each stanza is made to contain six lines by repeating each line of the stanza three times.

Ev'y since I lef' dat county farm,  
 Ev'ybody bin down on me.  
 I killed a man, killed a man,  
 Nobody to pay my fine.  
 I went on down to de railroad,  
 Could not find a frien'.  
 When I git up de road,  
 Wonder who'll pay my fine!  
 Long as I make my nine a week,  
 'Round yo' bedside I goin' to creep.

66. NOBODY'S BIZNESS BUT MINE

Repeated much in the same way is the song "Nobody's Bizness but Mine." The sentiment is somewhat similar to the song "'Tain't Nobody's Bizness but my Own," but is more careless and care-free. The chorus is repeated after each stanza or omitted at will.

| : *Georgia Luke, how do you do?*  
*Do lak' I use ter, God knows!* : |  
 | : *Do lak' I use ter, God knows!* : |

And in the stanzas the first two lines are sung, with the second or the chorus line repeated four times, or the second sung once with the chorus line three times, either of which makes a good impression.

Goin' to my shack,  
 Ain't comin' back,  
 | : Nobody's bizness but mine, : | (*four times*)  
 Git upon my bunk,  
 Look into my trunk,  
 Count my silver an' my gold.  
 If you don't believe I'm fine,  
 Git me behin' a pine,  
 Treat you lak' a lady, God knows!  
 Goin' back up North,  
 Goin' pull my britches off,  
 Goin' sleep in my long shirt-tail.  
 Goin' to my shack,  
 Goin' have hump on my back,  
 Nobody's bizness but mine.



Goin' be hump on my back —  
 So many chickens in de sack,  
 Nobody's bizness but mine.

Chickens in my sack —  
 Big hounds on my track,  
 Nobody's bizness but mine.

Hounds on my track, boys,  
 Never did look back,  
 Nobody's bizness but mine.

#### 67. I'M GOIN' BACK

The above song perhaps reaches a climax of the happy and careless disposition of the vaudeville negro. Such pictures as he paints there, he sees vividly, and enjoys them. There are many other verses which are sung to the song, but which will not permit reproducing. In much the same spirit, but with perhaps a little more recklessness, the negro man sings,—

My name is Uncle Sam,  
 An' I do not give a damn,  
 I takes a little toddy now an' then,  
*I'm goin' back.*

Well, some folks do say  
 Dat it is not a sin  
 If I takes a little toddy now an' then,  
*I goin' back.*

I was born in sweet ole Alabam',  
 An' I do not give a damn,  
 Where I takes a little toddy now an' then,  
*Well, I'm goin' back.*

#### 68. DAT FORTUNE-TELLER MAN

Again he sings of his prowess. This time he is the "fortune-teller man," which term has a hidden meaning, to which the other verses are adapted.

I'm dat fortune-teller man,  
 Can read yo' future by lookin' in yo' han',  
 Can tell yo' fortune by lookin' in yo' han',  
 Oh, I'm dat fortune-teller man.

#### 69. COCAINE HABIT

The negro singer pays his respects to the cocaine habit and whiskey. The majority of these songs are indecent in their suggestion. An example of the better verses will illustrate.

Well, the cocaine habit is might' bad,  
 It kill ev'ybody I know it to have had,  
*O my babe!*

Well, I wake in de mornin' by the city-clock bell,  
An' the niggers up town givin' cocaine hell,  
*O my babe, O my babe!*

I went to the drug-store, I went in a lope,  
Sign on the door, "There's no mo' coke,"  
*O my babe, O my babe, O my babe!*

70. ROLLIN'-MILL

So in the "Rollin'-Mill" the singer says there's no more iron to ship to town. Sometimes he means he won't have to work because the material is exhausted, sometimes he means there will be no more chains for him, but it is most likely that he symbolizes liquor by the iron. He sings of local whiskey-houses in the same manner, and urges getting a full supply.

*Rollin'-mill done shut down,  
Ain't shippin' no mo' iron to town.*

If you don't believe Jumbagot's dead,  
Jus' look at crepe on 'Liza's head,  
*O babe, O babe!*

Carried him off in hoo-doo wagon,  
Brought him back wid his feet a-draggin',  
*O babe, O babe!*

Carried him off on smoky road,  
Brought him back on his coolin'-board,  
*O babe, O babe!*

Well, cocaine womens oughter be like me,  
Drink corn whiskey, let cocaine be,  
*O babe, O babe!*

If you don't believe I'm right,  
Let me come to see you jus' one night,  
*O babe, O my babe!*

Murder, conviction, courts, and fines are thus seen to be common themes along with the general results that would be expected to follow the use of whiskey and weapons; and just as the knife, razor, and "special" are common companions with the negro, and indicate much of his criminal nature, so his songs boast of crimes which he thinks of and sometimes commits. But the negro is often a coward, and loves to boast of things he is *going to do*. The fellow who sang of asking everybody if the bully boy had been that way, was pretty certain that he had not; and the appearance of the bully would have meant a hasty retreat of the pursuer. He boasts of his brave acts and "strong nerve." However, this boasting attitude itself leads to actual crime. The negro who places himself in such a position often is compelled to commit the crime; he often fights because he has an advan-

tage, and makes a suitable occasion to give vent to his feelings. This tendency has been noted in many of his songs. He says, "Well, I goin' to kill you, but dat's all right," and sings, —

I tell you once, an' I tell you twice,  
Nex' time I tell you, gwine take yo' life.

So he laughs at his predicament when he is out of it:

Went up town one Friday night,  
Went to kill a kid,  
Reach my han' in my pocket,  
Nothin' to kill him wid.

#### 71. JULIA WATERS

In the same mood he tells of his escape from the county gang while he was supposed to be working in the rocks. His song is almost as varied as his experiences. He sings in a monotone-like chant.

O Julia Waters! do you remember the day,  
When we wus drivin' steel in ole rock quarry,  
I tried to git away?

Round de mountain I went skippin';  
Thru' de weeds I went flyin',  
Out-run lightening fas' mail on Georgia line.

Well, I walked up to conductor for to give him game o' talk,  
"If you got money or ticket, I take you to New York;  
If you have no money or ticket" —

"Pity me, sir, for I am po',  
Yonder come brakeman on outside,  
Goin' shut up box-car do'."

I was boun' down to Louisville,  
Got stuck on Louisville girl,  
You bet yo' life she's out o' sight,  
She wore the Louisville curl.

#### 72. THOUGHT I HEARD THAT K.C. WHISTLE BLOW

Much has already been said of the negro's attitude toward the railroad and train. His songs abound in references to the train as an agent for his desires. From "ridin' the rods" to a long-desired trip back to see his sweetheart, the negro is the frequent patron of the train. Some years ago the agents for some of the Western business concerns offered attractive inducements to the negroes to migrate for permanent work. These agents went throughout the South, securing large numbers of laborers. Many a family disposed of their goods for a trifle in order to accept the flattering terms offered, for they thought that in the new environment they would soon become wealthy and prosperous.



The history of their experience is well known. They were carried out, given poor treatment, with no money and often not enough to eat. It is needless to say that all who could obtain the money, and escape, came back to their old homes. Some of the most interesting and pathetic stories told by the negroes are those of adventure and privation incurred in their effort to return home. Many of them are humorous. The following song represents one of these laborers, a man or a woman, waiting at the station for the train to carry her back "where she come frum." The song is pathetic in its appeal. Each line is repeated three times; or, if the stanza consists of a rhyming couplet, the first is repeated twice with the second once. The woman waits.

| : Thought I heard that K.C. whistle blow, : |  
Oh, I thought I heard that K.C. whistle blow!

| : Blow lak' she never blow befo', : |  
Lawd, she blow lak' she never blow befo'.

| : Wish to God some ole train would run, : |  
Carry me back where I come frum.

| : Out in the wide worl' alone. : |

| : Take me back to sweet ole Birmingham. : |

| : Baby-honey, come an' go with me. : |

| : Ev'ybody down on us. : |

(*Whistle blows*)

| : Thought I heard whistle when it blow, : |  
Blow lak' she ain't goin' blow no mo'.

(*Train has come, now moves away*)

| : Good by, baby, call it gone. : |

| : Fireman, put in a little mo' coal. : |

| : Fireman, well, we're livin' high. : |

| : Yonder comes that easy-goin' man o' mine. : |

Ain't no use you tryin' send me roun',  
I got 'nuf money to pay my fine.

Out in this wide worl' to roam,  
Ain't got no place to call my home.

73. K. C.

Still another version of the song represents a lone laborer working near the railroad, and watching the trains go by. He has not the money, nor can he get away, but he longs to go home. As he works, he pictures these scenes; imagines himself on board the train, and happy in going back to the "sunny South, where sun shines on his

baby's house." Or as a train comes from his home, he imagines that some of his friends have come to see him. He sings, —

Well, I thought I heard that K.C. whistle blow,  
Blow lak' she never blow befo'.

I believe my woman's on that train,  
O babe! I b'lieve my woman's on that train.

She comin' back from sweet ole Alabam',  
She comin' to see her lovin' man.

Fireman, put in a little mo' coal,  
Run dat train in some lonesome hole.

#### 74. L. & N.

A song of the same origin, and very much like the "K. C.," is another called "L. & N." Instead of "L. & N.," other roads may be designated. This negro man labors with the hope that he will soon go home again. By "home" he means the community where he knows the most people. It is a song of the wanderer, and repeats much the same sentiment as that found in many of the songs under that class. This song and the one just given are sung to the "Frisco Rag-Time" music or train-song. The train is heard running; the wheels distinctly roar as they cross the joints of rail; the whistle blows between each verse, and the bell rings anon for the crossing. A more vivid picture than this is not portrayed with the aid of words and music. The negro sees, and sees vividly, every scene here portrayed. Indeed, one forgets himself, and unconsciously visualizes the train with its passengers. The song with the music is described elsewhere. The lonely laborer sings, —

Just as sho' as train run thru' L. & N. yard,  
I'm boun' do go home if I have to ride de rod.

So good-by, little girl! I'm scared to call yo' name;  
Good-by, little girl! I'm scared to call yo' name.

Now, my mamma's dead, an' my sweet ole popper, too,  
An' I got no one fer to carry my trouble to.

An' if I wus to die, little girl, so far 'way from home,  
The folks, honey, for miles 'round would mourn.

Now, kiss yo' man, an' tell yo' man good-by;  
Please kiss yo' man, an' tell yo' man good-by!

I'm goin' tell my mommer, whenever I git home,  
How people treated me way off from home.

#### 75. KNIFE-SONG

Very much like the railroad-song is the knife-song, which has also been described previously. Sometimes the two are combined; and

with the blowing of the whistle, the ringing of the bell, and the "talkin'" of the knife as it goes back and forth over the strings, the "music physicianer" has a wonderful production. Many songs are sung to this music. One version of the well-known knife-song has been given. Another, which is sung more generally in the Southern States, follows. The verses consist of either a single line repeated, or a rhyming couplet. Two lines are sung in harmony with the running of the knife over the strings of the negro's guitar; while the refrain, "*Lax-d, lax-d, lax-d!*" wherever found, is sung to the "talking" of the knife. The other two lines are sung to the picking of the guitar, as in ordinary cases. The sentiment of the song is much the same as that in those of the first two divisions, — the wanderer and his love-affairs. The stanzas given in full repetition will illustrate the song. The lines sung with the knife are italicized; other verses are then given in their simple form.

'Fo' long, honey, 'fo' long, honey,  
'Fo' long, honey, 'fo' long, honey,  
*Lax-d, lax-d, lax-d!*  
'Fo' long, honey, 'fo' long, honey,  
'Fo' long, honey, 'fo' long, honey,  
*Lax-d, lax-d, lax-d!*

*Don't never git one woman on yo' min',  
Keep you in trouble all yo' time,  
Lax-d, lax-d, lax-d!*  
Don't never git one woman on yo' min',  
Keep you in trouble all yo' time,  
*Lax-d, lax-d, lax-d!*

In the same manner the song continues, couplets being sung like the one just given. They give a general review of negro life as seen in his songs. He sings,—

Don't never let yo' baby have her way,  
Keep you in trouble all yo' day,  
*Lax-d, lax-d, lax-d!*  
Don't never take one woman for yo' frien',  
When you out 'nuther man in,  
*Lax-d, lax-d, lax-d!*

I hate to hear my honey call my name,  
Call me so lonesome an' so sad.  
Etc.

I got de blues an' can't be satisfied,  
Brown-skin woman cause of it all.  
Etc.

That woman will be the death o' me,  
Some girl will be the death o' me.  
Etc.



Honey, come an' go with me,  
 When I'm gone what yer gwine ter say?  
 Etc.

Sung like the first stanza given, are many "one-verse" songs. Nor are they less attractive. The insertion of the chorus line takes away any monotony; besides, the knife adds zest.

I'm goin' 'way, won't be long,  
 I'm goin' 'way, won't be long,  
*L-a-w-d, l-a-w-d, l-a-w-d!*

Went up town to give my troubles away,  
 Went up town to give my troubles away,  
*L-a-w-d, l-a-w-d, l-a-w-d!*

| : Too good a man to be slighted down. : |  
 | : Slide me down—I'll slow-slide up agin. : |  
 | : Baby, you always on my min'. : |  
 | : The girl I love's the girl I crave to see. : |  
 | : Baby, do you ever think of me? : |  
 | : Baby, what have I done to you? : |  
 | : Wonder whar' my honey stay las' night! : |  
 | : Got a baby, don't care wher' she goes. : |  
 | : I goin' pack my grip—git further down de road. : |  
 | : Gwine to leave if I haf' ter ride de rod. : |  
 | : Ridin' de rod ain't no easy job. : |

#### 76. BREAK-DOWN SONG

The "break-down" or dancing songs have been described in relation to their repetition and use. The instrument is more incentive to the dance than the song, but would be far less effective without the singing. These examples give an insight, again, into the simple life of the negro. It is one of his happy traits to combine his entertainment with scenes appropriate to the occasion; however, his themes are often very irrelevant *per se*.

| : Give me a little buttermilk, ma'am, : | (*three times*)  
 Please give me a little buttermilk, ma'am.  
 | : Ain't had none so long, so long, : | (*three times*)  
 Oh, I ain't had none so long!

The repetition not only is not unpleasant, but adds whatever of charm there is to the line. The singer continues,—

| : Cows in de bottom done gone dry : |  
 | : Sister got so she won't churn. : |  
 Goin' to tell auntie fo' long. : |

77. GREASY GREENS

But buttermilk is not more attractive than "greasy greens." In this remarkable song the negroes dance with merriment, each final line being suitable to the "s-w-i-n-g c-o-r-n-e-r" of the dance. The picture, while not exactly elegant, is at least a strong one.

Mamma goin' to cook some,  
Mamma goin' to cook some,  
Mamma goin' to cook some —  
*Greasy greens.*

How I love them,  
How I love them,  
How I love them —  
*Greasy greens.*

| : Mamma goin' ter boil them — : | (*three times*)  
*Greasy greens.*

| : Sister goin' pick them — : | (*three times*)  
*Greasy greens.*

| : I goin' eat them — : | (*three times*)  
*Greasy greens.*

78. LOST JOHN

Still others are composed of single lines repeated without variation. The single song often has only three or four verses; these are repeated as long as that particular song is wanted for the dance. Another will then be taken up. The negroes enjoy variety.

Lost John, lost John, lost John,  
Lost John, lost John, lost John,  
Lost John, lost John, lost John,  
Help me to look for lost John.

Lost John done gone away,  
Help me to look for lost John.

Still I ain't bother yet,  
Still I ain't bother none.

Sun is goin' down,  
Sun is goin' down.

I goin' 'way some day.  
Yes, I goin' way some day.

I'm goin' 'way to stay,  
Still I'm goin' 'way to stay.

Come an' go with me —  
Oh, yes! come an' go with me.

I got a honey here,  
Yes, I got a honey here.

Goin' away to leave you,  
Well, I goin' 'way to leave you.

## 79. AIN'T YOU SORRY

With more humor than those just given the negro sings the following verses. Sorry for what? Anything.

Ain't you sorry,  
Ain't you sorry,  
Ain't you sorry,  
Ain't you sorry, sorry-y?

| : Let us marry, marry, : | (*three times*)  
Let us marry Miss Carrie.

Marry Miss Carrie — (*as above*)  
Yes, marry, marry Miss Carrie.

## 80. LILLY

The next song gives much insight into negro life, at the same time that it gives the negro's interpretation of the scenes. In the song that follows, the varied events from the home to the grave are told; and here is found again a review and summary of the negro's social life. The song, sometimes called respectively "Pauly," "Frankie," "Lilly," is the story of the murder committed, and of the conviction of the murderess. The pathos is typical, and re-echoes the sentiment of other negro songs. The scene is Atlanta, one singer says; another says Memphis. The reader will recognize verses common to negro songs in general. The combination and scene make a new setting. The song is an unusually strong portrayal of negro life and thought.

Lilly was a good girl — ev'ybody knows,  
Spent a hundred dollars to buy her father suit o' clothes,  
*Her man certainly got to treat her right.*

She went to Bell Street — bought a bottle of beer;  
"Good-mornin', bar-keeper, has my lovin' man been here?"  
*My man certainly got to treat me right.*

It is Sunday an' I ain't goin' to tell you no lie,  
He wus standin' over there jus' an hour ago,  
*My man certainly got to treat me right.*

She went down to First Avenue, to pawn-broker.  
"Good-mornin', kind lady, what will you have?" —  
"I want to git a fohty-fo' gun, for  
*All I got's done gone.*"

He say to the lady, "It's against my law  
To rent any woman '44' smokin' gun,  
*For all you got'll be daid an' gone.*"

She went to the alley, — dogs begin to bark, —  
Saw her lovin' man standin' in de dark,  
*Laid his po' body down.*



"Turn me over Lilly, turn me over slow,  
May be las' time, I don't know,  
*All you got's daid an' gone.*"

She sent for the doctors — doctors all did come;  
Sometimes they walk, sometimes they run;  
*An' it's one mo' rounder gone.*

They picked up Pauly, carried him to infirmiary,  
He told the doctors he a's a gamblin' man,  
*An' it's one mo' rounder gone.*

Newsboys come runnin' — to tell de mother de news.  
She said to the lads, "That can't be true,  
I seed my son 'bout an hour ago."

Come here, John, an' git yo' hat;  
Go down the street an' see where my son is at,  
*Is he gone, is he gone?*

The policemen all dressed in blue,  
Dey come down de street by two an' two,  
*One mo' rounder gone.*

Lucy, git yo' bonnet! Johnnie, git yo' hat!  
Go down on Bell Street an' see where my son is at,  
*Is he gone, is he gone?*

Sunday she got 'rested, Tuesday she was fined,  
Wednesday she pleaded for all-life trial,  
*An' it's all she's got done gone.*

Lilly said to jailer, "How can it be?  
Feed all prisoners, won't feed me.  
*Lawd, have mercy on yo' soul!"*

Jailer said to Lilly, "I tell you what to do, —  
Go back in yo' dark cell an' take a good sleep!"  
*An' it's all she's got done gone.*

She said to the jailer, "How can I sleep?  
All 'round my bedside lovin' Paul do creep,  
*It's all I got's gone.*"

The wimmins in Atlanta, dey heard de news,  
Run excursion with new red shoes,  
*An' it's one mo' rounder gone.*

Some give a nickel, some give a dime,  
Some didn't give nary red copper cent,  
*An' it's one mo' rounder gone.*

Well, it's fohty-dollar hearse an' rubber-tire hack,  
Carry po' Paul to cemetary, but fail to bring him back,  
*An' it's one mo' rounder gone.*

Well, they pick up Pauly, an' laid him to rest;  
Preacher said de ceremony, sayin',  
*"Well, it's all dat you got's daid an' gone."*

## 81. BABY LET THE DEAL GO DOWN

The negro has portrayed some pictures of his adventures in crime and rowdyism. He has told of shooting and killing, of his arrests and conviction, and of his day in jail. The judges and jury make permanent impressions upon him. He is yet to tell something of his gambling pleasures. The negro's propensities for "shootin' craps" and gambling in general are well known. He boasts of his good and bad luck. In "Let the Deal go Down" he gives a characteristic picture:

| : *Baby, let the deal go down* : | (*three times*)

I gamble all over Kentucky,  
Part of Georgia, too,  
Everywhere I hang my hat,  
Home, sweet home, to me.

I lose my watch an' lose my chain,  
Lose ev'y thing but my diamon' ring. —  
Come here, all you Birmingham scouts!  
Set down yo' money on Number Six.

When I left Kansas City, Missouri, had three hundred dollars;  
Soon as I struck Birmingham, put cup on me.

## 82. GET THAT MONEY

The song continues in a monotone, the singer often chanting the words to the accompaniment of the guitar. The concrete suggestion makes the song more fascinating to the negro. The negro woman talks to her "man," and tells him to go and get the money from that "nigger up-stairs." He asks her what he must do if the fellow offers trouble. To be sure of his safety, she asks him the same question; and when assured, she tells him to go and get the money, she will then give him the "slip." This song also reflects the vaudeville adaptation.

Nigger up-stairs got hundred dollars:  
Some matches lyin' on mantelpiece,  
Lamp standin' right side of 'em,  
Now I want you to be sho' an' git dat money.

When you git dat money,  
I'll be down in big skin game,  
Baby, let the deal go down.

"Suppose dat nigger start sumpin'?"

"I got my pistol in my right pocket."

"Be sho' an' git dat money; an' when you git it, give me the wink,  
Baby, let the deal go down."

Ev'y since I bin a gam'lin' man,  
I bin a skippin' an' a-dodgin' in the lan'.

83. ODD-FELLOWS HALL

Says a negro, " I went up to Odd-Fellows Hall — Cards and dices scattered all over flo' ;" and if he had a good time, perhaps he does not mind a little fight or losing his money. Odd-Fellows Hall, in most communities, is a general meeting-place. So it happens often that informal meetings like the one here mentioned are held. The " brago " spirit is here seen again in the burlesque —

I went up to Odd-Fellows Hall,  
Had a good time, dat was all:  
Hats an' cuffs all lyin' on de flo',  
I bet six bits — all I had —  
Nigger bet seven — made me mad.  
To dat coon I could not help but say, —  
"Git off my money — don't you hit my honey —  
'Cause I'm a nigger — don't cuts no figger —  
I'm gamblin' for my Sady — she's a lady —  
I'm a hustlin' coon, that's what I am."

84. I GOT MINE

A version of the popular song " I got Mine " has been arranged and adapted, and is sung with hilarity.

I got mine, boys, I got mine;  
Some o' them got six long months;  
Some o' them paid their fine;  
With balls and chains all 'round my legs,  
*I got mine.*

I went down to a nigger crap game,  
Really was against my will;  
Lose ev'thing I had but bran new dollar bill.  
Well, a five-dollar bet was lyin' on de flo',  
An' the nigger's point was nine,  
When the cops come in —  
*Well, I got mine.*

When they brought them chains 'round,  
How them niggers' eyes did shine —  
With balls and chains all 'round their legs —  
*Like I got mine.*

85. GAMBLIN' STORY

Very much like the above is a scene given in a colloquy which may have been between two negroes, but more likely between four. They are playing a game; and, being in constant fear of being apprehended, they hear sounds that do not exist. They picture it with humor.



Quit, stop, I say! Don't you hear?  
 Some one's at that do'.  
 O Lord, have mercy! They've got us at las'.  
 Why don't you niggers stop all that fuss?  
 If you wusn't shootin' craps, they'd think so —  
 Now you done giv' ev'ything away.  
 Why don't you open that do'?  
 Well, if you want it open, yo'd better  
 Come an' open it yo'self.  
 Say, you niggers, you better stop jumpin' out.  
 Guess I better go out that window myself —  
 An' there was nobody at the door.

## 86. YOU SHALL BE FREE

No one appreciates more than himself the ridiculous predicaments in which the negro often gets. His wit is quick, his repartee is effective. He makes funny puns, and sings of remarkable scenes in which a negro takes part. His pictures are extremes, his sentiment trifling, his rhymes fastidious. What a description he gives of the negro and his environment, mingled with absurdities, in the following song!

Nigger be a nigger, whatever he do:  
 Tie red ribbon 'round toe of his shoe,  
 Jerk his vest on over his coat,  
 Snatch his britches up 'round his throat,  
*Singin' high-stepper, Lawd, you shall be free.*

Great big nigger, settin' on log,  
 One eye on trigger, one eye on hog,  
 Gun said "blop!" hog said "sip!"  
 An' he jumped on de hog wid all his grip,  
*Singin' high-stepper, Lawd, you shall be free.*

*Shout to glory, Lawd, you shall be free,*  
*Shout to glory, Lord, you shall be free,*  
*Shout, mourner, Lord, you shall be free,*  
*Shout when de good Lord set you free!*

I went down to hog-eye town,  
 Dey sot me down to table;  
 I et so much dat hog-eye grease,  
 Till de grease run out my nabel.  
 Run 'long home, Miss Hog-eye,  
*Singin' high-stepper, Lord, you shall be free.*

Nigger an' rooster had a fight,  
 Rooster knowk nigger clean out o' sight,  
 Nigger say, "Rooster, dat's all right,  
 Meet you at hen-house do' to-morrow night,  
*Singin', high-stepper, Lord, you shall be free."*

Two barrels apples, three barrels cheese,  
 When I git to heaven, goin' shout on my knees,  
 Shout to glory, Lord, you shall be free,  
 Shout to glory, mourner, you shall be free.

With the crokus sack you shall be free,  
 With the crokus sack you shall be free,  
 Shout to glory, Lord, you shall be free,  
*When de good Lord set you free!*

A nigger went up town actin' a hoss,  
 De jedge he found him ten an' cost,  
 Shout, mourner, you shall be free,  
*When de good Lord shall set you free!*

## 87. PANS O' BISCUIT

Here is another delightful picture which he paints of himself. It is perhaps much simpler than the one just given, which was originally adapted from a religious song, "Mourner, you shall be Free." For simplicity and exuberance of expression combined, one ought to see a crowd of small negroes singing the following verses. With mouths open and teeth shining, bodies swaying, they make a most incomparable scene.

Settin' in de wily woods —  
 Settin' on a seven —  
 Throwed 'im in a feather bed —  
 Swore he'd gone to heaven.

*Pans o' biscuit, bowls o' gravy,  
 Slice-pertater pie  
 Kill a nigger dead.*

Had a sweet pertater  
 Roastin' in de san',  
 Saw my mother comin' —  
 How I burnt my hand!

## 88. WHEN THE BAND BEGINS TO PLAY

Much has been said of the negro's love of music. It is needless to repeat that a musical band in the community is enough to thoroughly "demoralize" every negro within hearing distance. The song "When the Band begins to Play" shows much of the complexity of feeling possible. Here, again, the negro is at his best in clownish portrayal of unusual scenes. His memory carries him back; his feeling idealizes the present. The chorus, always sung after each stanza, serves to unify the song; while the two-line refrain gives hilarity to the singing.

| : *When de ban' begins to play, :* | (three times as chorus)

See dat mule a comin', ain't got halt a load,  
 If you think he unruly mule, give him all de road.

*Whoa, mule, whoa! Whoa dere, I say!*  
*Keep yo' seat, Miss 'Liza Jane! Hold on to the sleigh!*  
 Musketer fly high, musketer fly low;  
 If I git my foot on him, he won't fly no mo';  
*Well, it's whoa, mule, whoa! Whoa dere, I say!*  
*Keep yo' seat, Miss Liza Jane! Hold on to the sleigh!*  
 Had ole banjo one time, strings made out o' twine;  
 All song I could sing was "Wish dat Gal was Mine!"  
*An' it's whoa, mule, whoa! Whoa dere, I say, etc.*

Sung like the above, each of the following stanzas of two long lines, but sung with emphasis and pause as if four short lines, is followed by the two lines as refrain, "*whoa, mule,*" etc., with the original chorus, "*When the band begins to play,*" following each stanza. This, too, is the negro's vaudeville song:

If you want to see dat mule kick,  
 If you want to hear him hollar,  
 Tie a knot in his tail,  
 An' poke his head through a collar,  
 Den you kin hollow, "*Whoa, mule,*" etc.  
 Went runnin' down to turkey-roost,  
 Fell down on his knees,  
 Liked to kill'd hisself laughin',  
 'Cause he heard a turkey sneeze.  
 Ole Massa bought a yaller gal,  
 Brought her from de South;  
 He wrapped her hair so mazen tight,  
 She could not shut her mouth.  
 He taken her down to blacksmith shop,  
 To have her mouth cut smaller,  
 She made a whoop, she made a squall,  
 Den swallowed shop an' all.  
 On Sat'day night he stole a sheep,  
 On Sunday he was taken,  
 Monday was his trial day,  
 Tuesday he hung like bac'n.  
 Keep yo' seat, Miss Liza Jane!  
 Don't act jes' lak a fool.  
 Ain't got time to kiss you,  
 'Cause I'm tendin' to dis mule.  
 Ole marster he raise a cow,  
 He knowed de day when she wus bohn,  
 Hit took a jay-bird seventeen years  
 To fly from ho'n to ho'n.  
 Ole marster raised ole gray mule,  
 He knowed de day he wus born,  
 Ev'y tooth in his head  
 Would hold a barrel o' corn.



Ole master had little ole mule,  
 Name was Simon Slick,  
 Dey tied a knot in his tail,  
 Oh, how dat thing did kick!

Ole Mistus raised a little black hen,  
 Black as any crow;  
 She laid three eggs ev'y day,  
 On Sunday she laid fo'.

*An' it's whoa, mule, whoa! Whoa dere, I say!*  
*Keep yo' seat, Miss Liza Jane! Hold on to the sleigh,*  
*When de ban' begins to play.*

89. "ONE-VERSE" SONGS

What has been called the "one-verse" song was described in the previous section. These songs are practically without number. Parts of every song known by the negro may be sung line by line, or a single line that is especially pleasing may be sung for an hour at a time. Further examples, other than those already given, will illustrate the complexity of the subjects and the irregularity of the metres. Fragments of song are always interesting; and one wonders to which song, if to any, they originally belonged, or how they may ultimately be combined.

Carried my woman to the world's fair;  
 Would a won a fortune, but she had bad hair.

I goin' to ride that Cincinnati Southern 'fore long, little girl.  
 If I miss you, God intended it, Baby mine.

How in worl' can I miss you,  
 When I'm good dead, Amy, true girl?

Up on the hillside to see who I could see;  
 There was no boat runnin' but the "Cherokee," little girl,  
 An' she won't go.

Time ain't long like use to be.

I'm on my way, babe, I'm comin' home.

Shame on you, can't treat me right.

Don't you love no other coon.

Baby, won't you hold my head,  
 While I go to bed.

I bin' in the bin so long.  
 With rough an' rowdy men.

Goin' whar' ain't never bin befo'.

My woman did sumpin' never did befo'.

Swear, by God, never goin' dere no mo'.

Creeper, won't you step in?  
 Ain't goin' to rain no mo'.  
 Goin' whar de sun don't never shine.  
 Goin' whar chily win' don't blow.  
 Goin' whar de water drink like wine,  
 Watermelon smilin' on de vine.  
 Chicken don't roos' too high for me.

## 90. SHE ROLL DEM TWO WHITE EYES

As in the religious songs of the negro, so in his social folk-songs, he quickly adapts new songs to his own environment. Mention has been made of the negro's fondness for the new and popular coon-songs; but these songs often lose their original words, and take on words of negro origin. The music does not change so much as in the case of the spirituals. The song itself often becomes amusing because of its paraphrases. "Goo-goo Eyes" was sung much among the negroes, as among the whites. The negroes have improvised more than a score of verses, some of which may be given.

Nex' day when show wus gone,  
 His baby threw him down;  
 She say to him, "I'll have you inched  
 If you lay 'round dis town.  
*Now, let me tell my tale of woe.*

"Well, de fust time I seed my brother-in-law,  
 He had some chickens for sale;  
 De nex' time I seed my brother-in-law,  
 He wus laid up in Collin's jail.  
*Den he rolled dem two white eyes."*

*Jus' because he had them thirty days,  
 He thought he had to lay in jail de res' of his days,  
 He's de bes' dey is, an' dey need him in dey biz,  
 Well, jes' because he had them thirty days.*

Of all de beastes in de woods,  
 I'd rather be a tick;  
 I'd climb up 'roun' my true love's neck,  
 An' there I'd stick,  
*Jes' to see her roll dem snow-white eyes.*

Let me tell you 'bout a cheap sport —  
 Was on a Sunday morn,  
 Put five cents in missionary box,  
 Took out fo' cents for change,  
*Well, won't he cheap! well, won't he cheap!*

Well, I would not marry black gal;  
 Tell you de reason why;  
 Ev'y time she comb her head,  
 She make dem goo-goo eyes;  
*Well, she roll dem two white eyes.*

91. HONEY, TAKE A ONE ON ME (*second version*)

Another version of "Honey, take a One on Me" differs from the one already given, being more like the original; but the ordinary person would scarcely recognize the verse that the negroes sing.

A yellow girl I do despise,  
 But a jut black girl I can't denies,  
*O honey! take a whiff on me.*  
 A jut black nigger, jus' black as tar,  
 Tryin' to git to heaven on eligater car,  
*O honey! take a whiff on me.*  
 Hattie don't love me, Esther do,  
 Because I wear my Sunday clothes,  
*Honey, take a whiff on me.*

92. DON'T YOU HEAR THEM BELLS A-RINGIN'?

A probable variation of "In the Evening by the Moonlight" is scarcely recognizable. The song is thoroughly mixed with the old spiritual; the result is a song without individuality.

Don't you hear them bells a-ringin'?  
 How sweet, I do declare!  
 Don't you hear them darkies singin',  
 Climbin' up the golden stairs?  
 Oh, Peter was so wicked,  
 Climbin' up the golden stairs,  
 When I asked him for a ticket,  
 Climbin' up the golden stairs.  
 If you think he is a fool,  
 Climbin' up the golden stairs,  
 He will treat you mighty rude,  
 Climbin' up the golden stairs.

93. CARVE 'IM TO DE HEART

For a long time the 'possum and the 'tater, the chicken and the watermelon, have been considered the requisites of the negro's happiness. He himself admits that this would make a good heaven. Formerly he sung of two seasons when "the good Lord fed the nigger;" namely, in blackberry time and when the watermelons were ripe. He is much the same to-day, and the 'possum is still proverbial. "Carve



dat 'Possum " smacks with good times for the negro. His recipe is quite appetizing. This is a well-known song, and much quoted.<sup>1</sup>

Well, 'possum meat's so nice an' sweet,

*Carve 'im to de heart;*

You'll always find hit good ter eat,

*Carve 'im to de heart.*

*Carve dat 'possum,*

*Carve dat 'possum, chillun,*

*Carve dat 'possum,*

*Oh, carve 'im to de heart.*

My ole dog treed, I went to see,

*Carve 'im to de heart;*

Dar wus a 'possum in dat tree,

*Carve 'im to de heart.*

I went up dar to fetch 'im down,

*Carve 'im to de heart.*

I bus' 'im open agin de groun,

*Carve 'im to de heart.*

De way ter cook de 'possum nice,

*Carve 'im to de heart;*

Fust parbile 'im, stir 'im twice,

*Carve 'im to de heart.*

Den lay sweet 'taters in de pan,

*Carve 'im to de heart;*

Nuthin' beats dat in de lan',

*Carve 'im to de heart.*

#### 94. CROSS-EYED SALLIE

The negro's ready wit and marked propensities for making song have been noted. Songs thus composed, and sung in whatever manner the occasion demands, give the negro a wide range of song service. His tendency to put everything into song is well illustrated in the following monotone song. One would scarcely believe this to be a song. The negro appeared to be making it as he sang, all the while picking his guitar in the regular way; but he repeated the song in the exact words except for the usual variation of dialect. This he could do as often as required. The song is one of many stories which the negroes devise to tell of their adventures. It tells of varied life and custom; it hints at undercurrents of negro thought; it tells again of woman in her relations to man; it gives splendid insight into negro characteristics in the rôle of the clown, who has mixed his thoughts, wits, bits of song and burlesque, with the crude jokes he has heard. The rendering of the song is perhaps its chief value.

<sup>1</sup> This song is sung with as much zest and enjoyment by the negro girls in a Pennsylvania institution of correction as by the darkies of southern Mississippi.

Had ole gal one time, name was Cross-eyed Sally,

She was the blackest girl in Paradise Alley.—

She had liver lips an' kidney feet. — Didn't know she was so black till I took a fire-coal one mornin' an' made a white mark on her face. — An' I didn't know she was so cross-eyed till one mornin' she come up to me an' say, "Look here, boy, I want to eat!" — I tole her if she had anything, she had better go to eatin' it — I never had nuthin'. — It hurt my girl so bad when I tole her this, that she cried; an' in cryin' she so cross-eyed till the tears run down her back. — Thought I felt sorry for my girl an' I taken her up to ole massa's home dat day — an' we seen a heap o' chickens — all sorts an' all sizes — an' I tole her to hold quiet till dat night when we go up an' see what we could do to dem chickens. — So we looked all 'round de house, an' we couldn't find nuthin'. — We looked in de trees an' yard, an' couldn't find nuthin'. — We looked in hen-house, wher' chickens oughter bin, an' never found nuthin'. — We looked under de house, an' couldn't find nuthin'. — So my girl got oneasy — thought dere was no chickens 'round dere. — Long 'bout 'leven or twelve o'clock dat night, I heard ole rooster crow in hollow back of de hen-house. — I says, "Look here, girl! Dey's chickens here." — He couldn't set up an' not crow for midnight nor mornin' neither; so me'n her goes down, an' chickens wus settin' way up in cedar-tree. — She say to me, "How in worl' you goin' git dem chickens out'n dat high tree?" I tole her I can clam jes' good as they can fly — I can clam jes' as good as they can fly. — So up de tree I went like anything else wid sharp claws — cat or squirrel — clam jes fas' as please. — So I seen all sorts o' chickens, — boot-legs, Shanghais, Plymouth Rock, — an' found some ole freezlin. — She say to me, "I doan know how in de worl' de freezlin git up dere." An' I say, "Nor me, neither. He ain't got 'nuf feathers to fly over a rail, much less up in a tree." — I say he mus' clam' tree lak' I did. — I reached 'roun' an' got every kind o' rock but flint rock — But dem ole Plymouth Rock hens kind er rocks I'm talkin' 'bout — I got ever kind er eyes I seen but buckeye; an' reason I didn't git dat wus a cedar-tree — But Shanghai (eye) pullets kind o' eye I talkin' 'bout — I got ever kind o' freeze I seen but de weather, an' it wus hot when I went up dere. — But freezlin chicken what I'm talkin' about. — An' I got ever kind o' leg I seen but de thousand leg, an' dey tells me dat's a worm, an' I didn't need him. — Boot-legged roosters dem's de kind o' legs I got. — My girl say, "You better make haste an' come down 'way from up'n dat tree." — I say, "Why?" — She say, "I'm gittin' oneasy down here." — I say, "'Bout what?" She say, "Somebody may come an' ketch you up dat tree: if they do, times sho' will be hard wid you." — I says, "Wait a minit! Here's sumpin'! I don't know whether it's a chicken or a bird. I say he mighty little, but he's got feathers on him. I ketchin' everything what's got feathers on it." — Come to find out, it wus little ole banter rooster. — I grabbed him, an' jobbed him into my sack. I says, "Look out, girl! Here dey comes!" She say, "Naw, don't throw them chickens down here! You may break or bruise or kill some uv them." She say, "How in de worl' you gwine git down dat tree wid all dem chickens?" — I wus settin' out on big lim': I goes out to de body of de tree. — Then I slap my sack in my mouth — you oughter seen me slidin' down dat tree — you oughter seen me slidin' down dat tree. — We struck right out thru'

the woods fer home. — I had chickens enuf to las' a whole week. — But let me tell you what a jet black gal will do, especially if she's cross-eyed, lak' mine. — When de chickens give out, de gal give out too. — She quit me nex' mornin'. — I got up, lookin' fer my gal: she's done gone. — Her name was Lulu, but we called her Cross-eyed Sally. — So I looked fer Lulu all that day, but could not find her nowhere. — So I found her de nex' evenin'. — You know I tole you she was so black till I could take a fire-coal an' make a white mark on her face. — She wus settin' up courtin' a great big nigger twice as black as she wus. — He look jes' precise lak' black calf lookin' thru crack of whitewashed fence. — Reason he look dat way was, he had on one o' dese deep turn-down collars; but when he put it on, he didn't turn it down, he turn it up — settin' 'way up to his years — look lak' hoss wid blin' bridle on. — So I goes in an' says, "Good-evenin', Lulu!" — She wouldn't say a word. — I says, "How are you, mister?" He wouldn't say a word, neither. — I goes out-doors an' gits me a brick. — "Say, how you do, mister?" He wouldn't say a word. — I drawed back wid my brick. — I knocked him in de head, an' 'bout dat time I thought I killed him dead. — I reach'd up an' got my hat an' hollered, "Good-by, Miss Lulu, I'm gone — I'm gone."

## II. WORK-SONGS

It has been observed that the negro sings on all occasions. This has been especially true of the laborer. The tendency of the negro workers to sing is well known; and it matters little what the work is, the negro will have a song which he may sing while working. Those who have ample opportunity for continued observation maintain that the negro is fast losing his cheerfulness and gayety, his love of song and practice of singing. They affirm that the laborers work in silence; and instead of singing as of yore, the negroes are becoming perhaps each year more morose. The solitary workman, too, sings less continually than in former days. Undoubtedly this is the prevailing tendency; but the negro still retains much of his disposition to sing while at work. Whoever has seen in the spring-time a score of negroes with hoes, chopping in the fields to a chant, making rhythm, motion, and clink of hoe harmonize; whoever has heard in the autumn a company of cotton-pickers singing the morning challenge to the day, and uniting in song and chorus at the setting of the sun and "weighing-time," — will not soon forget the scene. The negroes still work and sing. They sing while going to and coming from the fields, while driving their teams and performing their sundry tasks; and the ploughman has been known to repeat his song until his mule waited for the accustomed voice before swinging into the steady walk for the day. So in town and country, in the city and at the camps, every class of workers finds song a good supplement to work. The railroad and section gangs, the contractor's "hands," the mining groups and convict camps, — all re-echo with the sound of shovel, pick, and song. The more efficient the song-leader is, the better work will the company do: hence the singer



is valued as a good workman. As motion and music with the negro go hand in hand, so the motion of work calls forth the song; while the song, in turn, strengthens the movements of the workers. The roustabout is willing to do almost any kind of work of short duration: he is likely to sing through his work. With song and jest these laborers rush through great feats of labor, and enjoy it. Sometimes the singers seem to set the ship in motion by the rhythm of their work and song, — songs of the moment, perhaps. From the woman at the wash-tub to the leader of a group, from the child to the older darkies, song is a natural accompaniment to work.

The negro songs are, for the most part, easily suited to common work, and therefore the number of work-songs is not limited. The stateliness of the religious song assists the workman as it does the shouters in the church; the common secular songs are easily adapted to any occasion. Indeed, there is no song which the negro knows, that he may not sing at any time. However, as a rule, certain songs are judged to be more naturally suited for work-songs, and are so designated. They are thus sung more frequently as work-songs. Their rhythm and metre must be more regular; their words must be adapted to slow and successive motions of the body. The kind of song is often determined by the nature of the work and the number of workmen. Songs are improvised at will, under the influence of work. The themes vary with the thoughts of the workmen or with the suggestions of the occasion. In general, however, work-songs are not unlike the average negro song, and are taken at random from the experiences of every-day life. The negro sings his flowing consciousness into expression. Like the other songs, the work-songs give a keen insight into the negro's real self.

The songs that follow are typical work-songs and phrases; they show much of the quality of the negro's disposition while at work. Special features may be observed as the songs are given.

95. WELL, SHE ASK ME IN DE PARLOR

In the first song that follows, the theme is one of the lover. It is suited, in its technique, to pulling, striking, digging, or any work that calls for long and rhythmic movements of the body. Each line has its regular caesural pause, at which a stroke is finished and signified by the undertone of the palatal "whuk." The pause in song and motion is well suited to visualization. The negro singer thus reviews the words just sung, and begins the next half-line. The scenes presented in the song are graphic in contrast to the burning sun or the drizzling rain in which the negro works. The girl and the parlor, the invitation inside, the cool fan, and the affection of the woman for the lover, are vividly portrayed. The dramatic touch in which the refusal

brings forth the despair of the "dark-eyed man" touches a characteristic chord; but, as usual, the negro comes out victorious without giving further details. Happily works the dusky figure while he and his companions sing, —

Well, she ask me — *whuk* — in de parlör — *whuk*,  
 An' she cooled me — *whuk* — wid her fan — *whuk*,  
 An' she whispered — *whuk* — to her mother — *whuk*,  
 "Mamma, I love that — *whuk* — dark-eyed man — *whuk*."  
 Well, I ask her — *whuk* — mother for her — *whuk*,  
 An' she said she — *whuk* — was too young — *whuk*.  
 Lord, I wish'd I — *whuk* — never had seen her, — *whuk*, —  
 An' I wish'd she — *whuk* — never been bohn — *whuk*.  
 Well, I led her — *whuk* — to the altär — *whuk*,  
 An' de preachër — *whuk* — give his comman' — *whuk*,  
 An' she swore by — *whuk* — God that made her — *whuk*  
 That she never — *whuk* — love 'nuther man — *whuk*.

The rhythm of the workers may easily be seen from the metrical scheme of the lines. The cæsural pause is long enough for the laborer to begin a new stroke, and may well be represented by the triseme. Note, too, the freedom in the use of syllables and words in harmony with a single motion. The metre is a common one for the work-song.

$\frac{1}{-} \quad \cup \quad / \quad \cup \quad \wedge \quad \frac{1}{-} \quad \cup \quad \frac{1}{-} \quad \cup$   
 $\frac{1}{-} \quad \cup \quad \frac{1}{-} \quad \cup \quad \wedge \quad \frac{1}{-} \quad \cup \quad \frac{1}{-} \quad \wedge$

Sometimes the expression is varied from "whuk" to various kinds of grunts; sometimes the sound is inarticulate, while again it is only a breath.

#### 96. THE DAY I LEF' MY HOME

In the next song, "huh" is pronounced with a nasal twang, and has almost the sound of "huch." It serves its purpose, and is no more than the expression of the negro's surplus breath. Here the labor perhaps suggests the home and mother. A spider is seen; and the negro immediately puts it into his song, then goes back to his musings of the routine of his daily work. He finds some satisfaction in singing, —

The day I lef' — *huh* — my mother's hous' — *huh* —  
 Was the day I lef' — *huh* — my home — *huh*.  
 O bitin' spider, — *huh*, — don't bite me — *huh*!  
 O bitin' spider, — *huh*, — lawdy, don't bite me!

## 97. EARLY IN DE MORNIN'

The above verses, with their scansion, will show the general rhythm of the work-song. Further examples will be given in the discussion of the negro's mental imagery. In the following songs the reader may easily feel the rhythm that is adapted to work. The next song is that of one of the mining or railroad camp laborers. Sometimes the pause in the lines is one of silence, and the thought works out the rhythm.

- | : Early in de mornin', — honey, I'm goin' rise, : |  
 Yes, early in de mornin', — honey, I'm goin' rise,  
 Goin' have pick an' shovel — right by my side.
- | : Goin' take my pick an' shovel — goin' deep down in mine, : | (*three times*)  
 I'm goin' where de sun — don't never shine.
- | : Well, I woke up this mornin' — couldn't keep from cryin', : | (*three times*)  
 For thinkin' about — that babe o' mine.
- | : Well, I woke up this mornin' — grindin' on my mind, : | (*three times*)  
 Goin' to grind, honey, — if I go stone-blind.

## 98. GRADE-SONG

The "Grade-Song" is one of the most typical of all negro songs. Here may be seen the humor and wit of the negro workman, and his relation to the "boss." In this song he epitomizes the events of the camp and of the day. It breathes the recklessness of the wanton workmen, and shows much of the trend of common thought. It gives the attitude of the negro, and the reply of the "captain," as they are conceived by the workman. No better picture of the negro workman can be found than that which is reflected in the verses that follow. Picture him as he works, talks, and sings, —

Well, I tole my captain my feet wus cold,  
 "Po' water on fire, let wheelers roll!"

Told my captain my han's wus cold.  
 "God damn yo' hans, let the wheelers roll!"

"Well, captain, captain, you mus' be blin';  
 Look at yo' watch! See ain't it quittin' time?"

"Well, captain, captain, how can it be?  
 Whistles keep a-blowin', you keep a-workin' me.

"Well, captain, captain, you mus' be blin';  
 Keep a-hollerin' at me, skinnners damn nigh flyin'.

"Well, I hear mighty rumblin' at water-trough;  
 Well, it mus' be my captain an' water boss."

Well, de captain an' walker raise Cain all day;  
 Well, captain take a stick, run walker away.

"Wasn't dat ter'ble time" — so dey all did say —  
 "When cap'n take hick'ry stick an' run walker away?"



Well, I hear mighty rumblin' up in de sky,  
Mus' be my Lord go passin' by.

Well, dey makin' dem wheelers on de Western plan,  
Dey mos' too heavy for light-weight man.

"Skinner, skinner, you know yo' rule,  
Den go to de stable an' curry yo' mule.

"Well, curry yo' mule an' rub yo' hoss,  
An' leave yo' trouble wid de stable boss."

Well, if I had my weight in gold,  
I'd have the wimmin under my control.

Well, if I had my weight in lime,  
I'd whip my captain till I went stone-blind.

"Well, cap'n, cap'n, didn't you say  
You wouldn't work me in rain all day?

"Well, you can't do me like you do po' Shine,  
You take Shine's money, but you can't take mine."

Well, de boats up de river an' dey won't come down,  
Well, I believe, on my soul, dat dey's water-boun'.

Well, pay-day come, and dey done paid off,  
I got mo' money dan de walkin' boss.

Well, I got upon level, look as far's I could see,  
Nuthin' wus a-comin' but a big captain.

Well, I went to my dinner at twelve o'clock,  
I looked on table : "forty-fo's" was out.

Get up in mornin' when ding-dong rings,  
Look at table — see same damn things.

Oh, Captain Redman, he's mighty damn mean,  
I think he come from New Orleans.

The negro's attitude toward his "captain" is especially distinct. The song represents the kind of conversation the negroes have at the white man's expense. What does it matter to the "boss" if hands and feet are cold, or if the laborers must work in the rain all day? "On with the work!" is the only reply that the negro claims is given him. More than anything, the laborer is loath to work a single moment over-time. He waits for the minute, and stops in the midst of his work, if he be free to do so. If he is restrained, his frown and restlessness show what he is thinking about. Sometimes he works in silence, then bursts out —

"You hurt my feelin's, but I won't let on"—

then back to silence, resenting the fact that he is worked beyond the time when whistles blow. Perhaps then he thinks that he would like

to "whip his captain till he goes stone-blind." It is then that he thinks the captain is a "mighty damn mean" man. But the negro also thinks his captain has great powers, and often boasts of him to other workmen. So in this case his captain gets the better of the fight, and runs the "walker" away; but, according to the negro's conception of things, it must have been a great fight. However, the general tone of the song is one of complaint. The negro is complaining of his victuals, and shows at the same time his humor. By "forty-fours" he means peas. Even the common old stand-by has been left off the table. The combination of scenes with the characteristic imagery make an unusually typical song.

## 99. LAWDY, LAWDY, LAWDY!

The reckless disposition of the railroad-man is again reflected in the favorite song of the gang, —

| : Me'n my pahdner an' two'r three mo', : | (*three times*)  
 Goin' raise hell 'round pay-cah do' — pay-cah do',  
 Goin' ter raise hell 'round pay-cah do',  
*Lawdy, lawdy, lawdy!*

It is an interesting spectacle to watch a score of negro laborers file into the pay-car to receive their pay. The listless manner in which they wait in their eagerness, the peculiar expression on each man's face as he enters and as he returns, the putting of the money into his pockets and the plans for spending it,—these are all reflected in the typical scene. In the verse just given, the negro is represented as being impatient, and threatens to do violence to the paymaster; or he is boisterous with the knowledge that he will soon have money, and "raises hell" among his fellows while the crowd waits. Such a scene is a common one, although most of the rowdyism is "fun." They jeer one another and ridicule each man's paltry wage; they boast of how much money they will have, and what they will do with it; but when the money is received, there is almost universal silence. Why does the negro remain in silence after receiving his wages?

## 100. BABY'S IN MEMPHIS

But now he goes back to work, and sings, —

| : Baby's in Memphis layin' 'round, : | (*three times*)  
 Waitin' for de dollah I done found, I done found,  
 Waitin' for de dollah I done found.

And she gets the "happy dollar." The negro says that the "reason why" the woman's face is on the dollar is because she always gets it away from the man. Such is undoubtedly the case with the negro: not only does she get her allowance, but often deprives the poor work-

man of his own necessities. Still he maintains that there is a limit, and sings again, —

I pawn my watch, an' I pawn my chain,  
Well, I pawn my watch, an' I pawn my chain,  
I pawn my watch, an' I pawn my chain,  
An' I pawn ev'ything but my gold diamon' ring, gol' diamon' ring,  
An' I ain't goin' to pawn it, my baby, my baby!

## 101. RAILROAD GANG SONG

Note the suggestiveness in the following stanza. The singer prides himself on being a "bad man," and intends that "a hint to the wise" should be understood as he tells of his former partner. The "sprawlin' man" and the grave are suggestive of the common experiences which may arise among the workmen. He sings,—

"Don't you remember one mornin'  
In June, 'bout eight o'clock,  
My pahdner fell sprawlin'?  
Dey carried him to his grave —  
I ain't goin' to say how he died."

## 102. JA-GOOZE

The negro's fondness for the railroad has been noted. Some of the songs thus originating were given, many of which are sung as railroad work-songs. "Ridin' the rods" is a heroic deed, and the work of the railroad stands out always as a permanent field of labor for the negro. "Only road wus de road of all, On dat road was a cannon-ball," sings the workman about some train, either imaginary or real, then continues, —

"Ja-gooze said a befo' he died,  
Two mo' roads he wanter ride;  
Ef dere's nuthin' else, goin' to ride de rod,  
Goin' to leave all de coppers in de hands o' God."

"Under the Rail" expresses the sentiment of the worker, at the same time that it makes a rhythmical work-song. "Lawdy, lawdy, lawd!" sings the section-hand.

Under the rail, under the tie,  
Under the rail, under the tie,  
Under the rail, under the tie, — whar' yo' dollah lie,  
Whar' yo' dollah lie, whar' yo' dollah lie.

## 103. HO-HO

Often the work-song is little more than a collection and combination of words and phrases for regular rhythm. A single reference will likely constitute each stanza. Dinner and quitting-time, coming and



going, and the work of the moment, are the thoughts of the following song. In this case the pause is toward the end of the line, and of longer duration. It may be filled with a word or exclamation, but ordinarily is indicated by the closing of the lips only.

Ain't it dinner — ho, ho?  
Ain't it dinner — tell me so?  
Goin' to leave you! Let's go!  
Won't you tell me? Why so?  
If I leave you — ho, ho!  
Please don't leave me! Why so?  
Well, let's go! I'm right.  
Well, let's go! I'm right.  
Good-by! I'm gone,  
Good-by! I'm gone.  
To the bottom, ho, ho!  
To the bottom, ho, ho!

## 104. BABY MINE

Dealing with much the same themes, the next song shows a variation in form. Instead of the usual two parts of the line with successive repetitions, there are three, in which the third part almost equals in time the full length of the other two. The designations "baby," "woman," "gal," "girl," are but the ordinary names used in songs and conversation. He sings to his "baby," —

If I had it, you could git it,  
Baby mine.  
I ain't got it, an' you can't git it.  
Woman o' mine.  
Lord, Im goin' away to leave,  
Gal o' mine.  
If you mus' go'n leave me, don't go now,  
My man.  
Well, I goin' cross the water, to my long happy home,  
Poor girl!  
I ain't got no money, but will have some,  
Pay-day.

## 105. RAISE THE IRON

The foreman of the gang cries out, " Can't you line 'em a little bit? " and the leader replies in the affirmative. He then sets the standard, and they all pull together for the desired work. The formula is a good one.

Brother Rabbit, Brother Bear,  
 Can't you line them just a hair?  
 | : Shake the iron, um-uh! : |  
 | : Down the railroad, um-uh! : |  
 | : Get the iron, let go! : |  
 | : Well, is you got it, um-uh! : |  
 Well, raise the iron, um-uh!  
 Raise the iron, um-uh!  
 | : Throw the iron, um-uh! : |  
 | : Throw the iron — throw it away! : |

## 106. PICK-AND-SHOVEL SONG

The "Pick-and-Shovel Song" that follows combines many of the features of those already given, and shows the repetition of form and matter that is so common in all negro songs. "Holding his head," "going crazy," "killing him dead," "licker," and the "bar-room," are common themes.

Run here, mamma! Run here, mamma!  
 Run here an' hold my head, O Lord!  
 Run here an' hold my head!

This ole hammer, this ole hammer,  
 Lord, it's 'bout to kill me dead, O Lord!  
 Lord, it's 'bout to kill me dead.

I'm goin' crazy, I'm goin' crazy,  
 Well, corn whiskey gone an' kill me dead, O Lord!  
 Corn whiskey gone an' kill me dead

O Lord Captain, O Lord Captain!  
 I don't know what to do, O Lord!  
 I don't know what to do.

O Lord Captain, O Lord Captain!  
 Well, it's captain, didn't you say, O Lord,  
 You wouldn't work me in the rain all day?

Honey baby, honey baby,  
 Honey, don't let the bar-room close, O Lord!  
 Honey, don't let the bar-room close!

Honey mine, honey mine,  
 If de licker's all gone, let me know, O Lord!  
 If de licker's all gone, let me know.

My honey babe, my honey babe,  
 If you have any good things, save me some, O Lord!  
 If you have any good things, save me some.

## 107. WORKMEN'S SONG

There are many short songs which the workmen employ. Sometimes they are stanzas from other songs. All of the "one-verse"

songs are usually adapted to work-song phrases. It is here that full opportunity is given for singing a great number of songs. Fragments of song are easily recalled, and sung again to new circumstances or to the regular kind of work. Most of the rhymes thus sung have their indecent counterpart, and both versions are often sung. Some of the fragments follow.

Sister Mary, aunt Jane,  
Whyn't you come along? Ain't it a shame?

Rabbit on de main line, Coon turn de switches,  
Bull-frog jump from bank to bank.

Look out! You tear yo' britches!

If Johnnie was a tumble-bug an' John wus his brother,  
Wouldn't they have a jolly time a-tumblin' together?

That's my brown-skin papa, better leave him alone,  
Because I'll kill you befo' day in the morn.

You cause me to weep, you cause me to mourn,  
You cause me to leave my happy home.

I lef' my home one cold an' rainy day,  
God knows if I ever git back again!

I loved the men befo' my man died,  
Lord, I loved the men befo' my man died.

The day I lef' my mother's house  
Is the day I lef' my home.

#### 108. FRANK AND JESSE JAMES

In the same way that the promiscuous songs are most easily renewed through the hours of work, so every kind of possible song is heard here. The mongrel productions arising from the mingling of negro song with "coon" songs and with popular songs of the whites, both assist in passing the time and in harmonizing work and movement. Typical stanzas may illustrate.

O mother! I'm dreaming, O mother! I'm dreaming,  
O mother! I'm dreaming 'bout Frank and Jesse James.

Jesse James had a wife, she mourned all her life,  
Jesse James' children cried for bread.

Went up on the wall, thought I heard a call,  
Thought I heard a call 'bout Frank an' Jesse James.

#### 109. SATISFIED

Likewise here are found many of the most jingling rhymes, the origin and purity of which are uncertain quantities. They, too, are distinct in their quality, because of their present adaptation. The following jingle describes one of the workmen's idea of his own condition.



Rich folks worries 'bout trouble,  
 Po' folks worry 'bout wealth;  
 I don't worry 'bout nuthin',  
 All I want's my health.

Six long months have passed,  
 Since I have slept in bed;  
 I ain't eat a square meal o' vittles in three long weeks,  
 Money thinks I'm dead.

*But I'm satisfied,  
 Oh, yes! I'm satisfied.*

If religion was a thing that people had to buy,  
 The Jews would live, an' the Irishman would die,  
*But I'm satisfied,  
 Oh, yes! I'm satisfied.*

Some one stole a chicken in our neighborhood,  
 They 'rested me on suspicion, it was understood,  
 They carried me 'fo' de jury. — How guilty I did flee,  
 'Cause my name wus signed at de head! — De jury said was me.

#### II. "FILL-IN" SONG

Watch the lonely singer plodding along and singing. Does his song mean anything more to him than the expression of a passing feeling in harmony with his work?

I thought I had a friend was true,  
 Done found out friends won't do;  
 It seems to me so awful shame,  
 You git confuse over such small things.

And again, does his thought exist in his work-song as it does in his singing when unrestrained?

There's a girl I love, she don't pay me no mind,  
 There's a girl I love, one I bears in mind,  
 She's a merry girl, but I love her jus' the same.

#### III. "AIN'T GOIN' BE NO RINE"

The popular "Ain't goin' be no Rine" fills an appropriate place in the work-song. The theme is exactly suited to the sulky mood of a young negro laborer, and he sings,—

"If you don't like the way I work, jus' pay me off;  
 I want to speak one luvin' word before I go;  
 I know you think I'm pow'ful easy, but I ain't sof',  
 I can git another job an' be my boss.

For they ain't goin' to be no rine,  
 I'll talk bizness to you some other time,  
 Watermelon good an' sweet,  
 Seed's only thing I don't eat,  
 You can judge from that ain't goin' to be no rine.

## 112. IT'S MOVIN' DAY

So, too, many mixed verses make good at any time when there is a dearth of material for song.

"I'm goin live in hell till I die,  
An' I know you goin' talk 'bout me when I'm gone,  
Sticks and stones goin' break my bone,"

is as much of the old song as the workman needs: so it becomes his work-song of the moment. So it is in others.

It breaks my heart to see my baby part,  
And then be left behind,  
And then be left alone. By-by, my baby! By-by!

Pack up my trunk, pack up my trunk an' steal away,  
Pack up your trunk, pack up your trunk an' steal away,  
Oh, it's me an' my darlin' goin' steal away from home.

It's movin' day, it's movin' day,  
I'm a natchel-bohn git away,  
I spin ev'y cent — go camp in a tent,  
Lord, it's movin' day!

Well, I jus' can't help from lovin' that baby o' mine,  
I'm crazy 'bout that brown-skin baby o' mine.

I got no use for sleep, I ain't got no use for sleep,  
I hate to feel it upon me creep;  
When I am sleepy, I goes to bed;  
When I am dead, be a long time dead.

In the foregoing examples of work-songs, the illustrations are secondary as work-songs. It may be repeated that any of these songs may be commonly sung at any time, but that they have special qualities which adapt them to the laborer's singing. The real work-song, and that from which many of the negro songs originally sprang, is the work-song phrase. The formulas by which they "pull together" are often simple expressions of word or phrase originated in communal work. The inventiveness of the negro working in concert with his fellows is unusually marked. Consequently there are an unlimited number of "heave-a-horas" in his song vocabulary. The "yo-ho" theory may well be applied to the origin of the work-song phrase. Each group of workmen has its leader: the signals are given by him, and the leading part is always sung by him. In the majority of the work-phrases he is the sole singer; he often resigns to another member of the group, or the several members are designated as leaders in a particular kind of work. A leader ordinarily has at his command several score of appropriate phrases. Not infrequently the act of the moment is put into sound and becomes the work-song; again the natural sound arising from the work may often become the rhythmic force.

## 113. GANG-SONGS

Before giving examples that are typical of the exclamations of song in general, the prevalent method may be illustrated by typical verses. The rhythm may be obtained from the scansion. A leader waits for the company to pull or push. He says, "Is you ready?" After a slight pause, a second man answers, "Ready!" and the leader continues, —

"Joe — pick 'em up — he — heavy, pick 'em up,  
Joe — he — heavy, pick 'em up,"

and so on until the work is finished. Again, he and his companions are expected to pull a large weight on the rope. They line up with hands holding, ready for the pull. The leader then says "Willie," and they pull out on the first part and on the second syllable get the new hold. The leader repeats "Willie" with the same process; he then finishes the rhythm for the hardest pull of the three with "Willie — bully — Willie," in which the double pull is given with one hold on the first "Willie," the new hold on the "bully," and the second pull on the last "Willie." The scheme is given. The leader then continues with as many of the periodic phrases as is necessary, using various names to suit his fancy.

Willie, Willie, Willie — bully — Willie.  
Mandy, Mandy, Mandy — bully — Mandy.  
Janie, Janie, Janie — bully — Janie.  
Haul it, haul it, haul it — bully — haul it.

Tear 'em up, tear 'em up, tear 'em up, — bully — tear 'em up.

Thus he sings "Susie," "Patty," "Lizzie," and other names which come to mind. Again, a very similar method, and one that may represent the general habit of using the shorter phrases, is the following. The work may be pulling, pushing, or lifting. The first half of the line serves to give the signal and impetus to the pull; the second is the return stroke.

Won't you pick 'em up — in heaven?  
Won't you haul 'em — in heaven?

## 114. HEAVE-A-HORAS

The shorter phrases are used in exactly the same way. They will be repeated more often. The tendency is to use the longer expressions when they are more suited to the task at hand, though long and short are freely interchanged. The negro easily makes a long one out of several short ones. One line may illustrate the time rhythm that is characteristic of them all. In general, the long foot or syllable



corresponds to a high note, and the short foot to a lower one. While they pull or work, the leader cries out —

“Come on, menses!”

And while the “menses” come, they work as a machine. The leader repeats this as often as he works, or until he likes another phrase better. As a rule, the leader will use a single phrase an average of ten or fifteen times before passing to another. The examples that follow will indicate the free range which they cover, and the ease with which the negro composes them. It will be seen that there are no strict essentials which must belong to the song: the fitting words may be the invention of the moment. The harmony of the group of negroes working on the bridge, the house, the railroad, or at the warehouse and in the mine, is typified by the union of the many simple work-song phrases. They may be studied for themselves. Each line constitutes an entire work-song phrase, complete in itself.

Hey — slip — slide him — a — slip-slide him.  
 Ev'ybody bow down an' put yo' han's to it.  
 Come an' go wid me — come an' go wid me.  
 Heavy — heavy — heavy — heavy — hank — back.  
 All right — all right.  
 Draw — back — adraw — back.  
 Tear 'em up-a-tear 'em up.  
 Come hard ag'in it-a.  
 Work hard again it so.  
 Break it, boys, break it.  
 Hike, hike, kike-back.  
 Come on here.  
 What's a matter? white-eyed.  
 What's a matter — fagged out?  
 What's a matter — monkey got you?  
 Haul it — haul it back.  
 Here — yeah — here, you.  
 Turn — turn it — turn her on.  
 Let's turn 'em over.  
 Turn it one mo' time.  
 How 'bout it?  
 Knock down on it.  
 Up high wid it, men.  
 Get up — get it up any way to git it up.  
 Yonder she go.  
 Put yo' nugs on it.  
 Lay yo' hands on it.  
 Put 'im up on it.  
 Get up, Mary, Janie, etc.  
 Hello — hello — hello!  
 Yang 'em — Yang 'em. (Go 'round an' pick 'em up.)

Hy, Captain, too heavy here.  
 Hold it, boys, till I come.  
 Now, let's go, bullies.  
 Hold — hold — hold.  
 Once — more — boys.  
 Little — lower — down.  
 'Way — up — 'way — up.  
 Go ahead — go ahead.  
 H-ey — h-e-y — h-e-y.  
 Draw — back — on it.  
 Do — fare — you — well.  
 Here — you — tight — white — eye.  
 Jump — up — jump — now.  
 Get — up — dere — last — down.  
 Ev'y — quack — d-o-w-n.  
 Bow — down — back — up — back — off.  
 Whack — man — a-l-l.  
 P-r-i-z-e — e-m.  
 Hit — 'em — hit — 'em — high.  
 Whoa — Reuben.  
 Whoa — lead — pull 'em — a-little — over — there.  
 Git back on de right side now.  
 Drive — drive — drive.  
 Pull 'em over jus' a hair.  
 Jack 'em up men.  
 Lawd, it don't take nuthin' but a red-eyed man to make it here.

#### 115. H-O-L-D SONGS

Many of these exclamations in time become connected, and make more distinct songs. The songs that are given in couplets are of this type. Each couplet represents, as a rule, four parts; each line, two divisions; each division constituted a single phrase like those just given. The process is a natural one. The technique is often not so clearly noticeable as in the following railroad phrase:

Ole aunt Dinah has a garden —  
 On one side is sweet pertaters —  
 On other side good ripe permaters,  
 H-o-l-d — h-o-l-d!

A single glance, however, shows that each line is naturally divided into two periods, each of which makes an effective work-phrase. So in the following:

H-i-g-h-t, red bird flyin' 'round here,  
 Monkey sho' gwine git somebody,  
 See 'im wid his tail turned up.  
 I broke down on de beam so long,  
 Till I done lost de use o' my right arm.

Come on, menses, let's pick up the iron,  
Ain't it heavy all de time?

Up to my lips, down let her slips,  
Where many quarts an' gallons go.

In the same way each particular kind of work may suggest a special form of the phrase or verse. The negroes loading the vessels, as they rush past each other with the freight and jeer at each other, sing "Git out of de way dere!" "Git 'cross de way!" "Git to yo' place!" "Talk to me-e!" "Oh, yes! time ain't long," "O-h-h cross over, young man!" "O-O me-babe!" and other exclamations differing only slightly from the common laborers' phrases. The negro specializes his songs whenever he desires. Their flexibility and his imagery and taste are not discordant. Song is conducive to good humor, and good humor brings better work. Both the direct and indirect effect of singing upon the worker make it advisable that his song continue as long as he works.

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## LOCALITIES FROM WHICH SONGS WERE COLLECTED

## I. NORTHERN MISSISSIPPI, Lafayette County.

- (a) Collected from resident singers: Nos. 14, 15, 16, 17, 20, 21, 31, 33, 35, 40, 46, 55, 56, 57, 62, 73, 74, 79, 89, 91, 108.
- (b) Collected from visiting singers: Nos. 1, 8, 12, 13, 22, 23, 24, 32, 34, 50, 53, 54, 60, 63, 65, 75, 76, 77, 78, 89, 110.

## II. NORTHERN GEORGIA, Newton County.

- (a) Collected from resident singers: Nos. 2, 3, 4, 5, 6, 7, 11, 18, 25, 26, 27, 29, 30, 36, 37, 38, 39, 45, 47, 48, 49, 58, 61, 68, 69, 70, 71, 81, 84, 85, 86, 87, 89, 92, 95, 96, 97, 98, 103, 104, 105, 106, 107, 109, 111.
- (b) Collected from visiting singers: Nos. 9, 10, 19, 28, 41, 42, 43, 44, 51, 52, 59, 66, 67, 72, 80, 82, 83, 88, 89, 90, 94.

## III. RAILROAD "GANGS" ON ILLINOIS CENTRAL RAILROAD IN NORTHERN MISSISSIPPI: Nos. 99, 100, 101, 102, 113, 114, 115.

## IV. MISCELLANEOUS.

- (a) Reported from Chapel Hill, N. C., No. 64.
- (b) Reported from Southern Mississippi (Biloxi), No. 93.



## NEW-MEXICAN SPANISH FOLK-LORE

BY AURELIO M. ESPINOSA

III. FOLK-TALES <sup>1</sup>

THE New-Mexican Spanish folk-tales here published represent about one-half of the longer stories in my possession.<sup>2</sup> In addition, I have in my *collectanea* some twenty-five short stories and anecdotes which I have classified with the folk-tales. All these folk-tales were collected during the years 1908, 1909, and 1910, directly from the mouths of the people. I heard and took down personally every folk-tale in my collection, with the exception of Nos. 5, 6, 7, and 10 of those here published, and of four more (not here included), which were heard and taken down by my father in Albuquerque. In some cases I took down versions of the same story which differed considerably. In such instances I have selected one of the number and published it complete, making no attempt whatever, in any case, to leave out repetitions or correct errors. The stories here given, therefore, are practically in the very words of the narrators; not absolutely, however, since, in order to express the pronunciation exactly, the words would have to be spelled with the phonetic symbols employed in my "Studies in New-Mexican Spanish." Since there seems to be no necessity for such accurate transcription here, I have decided to print the stories in the traditional Spanish orthography, indicating, whenever possible, all cases of elision, apocope, etc. All matters touching upon the phonetics of New-Mexican Spanish are treated in detail in my work before mentioned.<sup>3</sup> I merely desire to print

<sup>1</sup> For I and II, "Myths" and "Superstitions," see *Journal of American Folk-Lore*, vol. xxiii, pp. 395-418.

<sup>2</sup> See my article, "The Spanish Language in New Mexico and Southern Colorado" (*Bulletin of New Mexico Historical Society*, May, 1911), Part VI.

<sup>3</sup> All instances of elision, crasis, aphesis, developments of juxtaposed vowels, etc., are in the majority of cases clear. The same is true of those cases where consonants are silent; as in *aus* < *ados*, *aon* < *aron*, etc. All these matters are treated in detail in my "Studies in New-Mexican Spanish," Part I ("Phonology"), §§ 80-97 and §§ 168-186. Other changes, especially morphological developments, including the forms of the articles, etc., are also treated in detail in Part II of the same work ("Morphology"), now in press; so I have not repeated any of these matters here. The following phenomena, however, may need special attention: (1) *ué* + *a* > *uá*, *fué á verla* > *fuá verla*; (2) *ué* + *i* > *uí*, *fué y dijo* > *fuí dijo*; (3) *ué* + *o* > *uó*, *fué (d)onde es* > *ju' ond' e*; (4) *ué* + *u* > *ú* or *uú*, *fué uno* > *ju' no* or *juú no*. In the same way final accented *é*, *á*, fall before *e*, *o*, respectively, and the accent is shifted; while before other vowels they shift the accent and change to *e*, *o*, respectively (consonantal *i* and *u*, like English *y* and *oo*), *compré uno* > *comprí uno*, *vendí algo* > *vendí algo*, etc. The syntactical problems are too many to be treated here. The preposition *de* is syntactically present, though phonetically absent, in *el caballo es* < *el caballo de ellos*, *el libro él* < *el libro de él*, etc. The same is true of the preposition *á* in *voy hacer* < *voy á hacer*, etc.; and of the conjunction *y* in *comi bebí* < *comi y bebí*, etc.

the stories as I took them down, hoping that the student of comparative folk-lore may derive some benefit from them. To my knowledge, not a single one of these New-Mexican folk-tales has ever been printed before. I have not had access to all of the vast collections of folk-tales printed in Spain and other Spanish countries, and have therefore not been able to compare all the material that might have offered opportunity for comparison. When I have been able to do so, I have done so in footnotes. It is my belief, however, that most of the folk-tale material found to-day in New Mexico is traditional. This, I believe, is true of the folk-tales, as it is true of the ballads, proverbs, riddles, nursery rhymes, coplas, myths, superstitions, and other folk-lore material, where the traditional element is the all-important one.

The fact that the folk-lore material from New Mexico is practically all traditional makes its study of great importance, as it helps to interpret better general Spanish folk-lore, and is also a key to the interpretation of the problem of the progress and change of the old material as it has been preserved in the oral tradition of the New Mexicans for some three hundred years.

#### I. EL CABAYERU E LA PLUMA [EL CABALLERO DE LA PLUMA]

[A young man goes out to seek his fortune. He has the choice of his father's horses, but picks out a poor mare. On his way he settles a quarrel between a lion, a tiger, an eagle, and an ant, by distributing a carcass. In gratitude they enable him to become a lion, a tiger, etc., at will. Acting under the advice of his mare, he utilizes their power to free a princess whom a giant holds captive (the giant's life resides in an egg inside of a dove, etc.). The giant is killed. The young man marries the princess, and the mare, which was a soul from purgatory, disappears.]

Un hombre rico tení' un hijo y cuando 'l hijo llegu á ser hombre le diju á su padre: "Padre, déme lisenia par' ir haser mi vida." El padre le consedió lo que pidía y le dijo que yevara consigo todo 'l dinero que quisiea. El muchacho le dijo: "No, no; no quiero dinero. Todo lo que quieru es un cabayo." El padr' ensistía qu' el hijo yevara dinero, pero 'l hijo no quiso, y al fin l' hombre mandó juntar toda su cabayad' y lo dejó descoger. 'L hijo descogi una yegüita murre flac' y murre chiquita. El padre quería que su hijo descogier' un cabayo grand' y gordo pero 'l hijo no quiso y al fin sahó de su cas' en la yegüita flac' y chiquita.

Despues e caminar algunos días incontr' ún lión, un tíguere, un águila y un' hormiguita peliándose por um benau muerto qui habían hayau. Al pasalos pensó que sería güeno volverse pa repartir el venau entre los cuatro animales. Ansi es que se volvió y repartió todü igual. Á l' hormiguita le dió los güesos y ea dijo: "Válgame dios, esos animales

grandes que pueden rñir les dites la carne, y á mi, pobrí hormiguita que no puedo rñir, me dites los güesos." É l le dijo qu' ea podía metersi adentro del guesu y comers' el tütano, y qui asina podía vivir mientras que los demás animales no lo póían haser. Todos se quedaron muy contentos y cuando 'l hombre ya s' iba los animales creyeron que sería güenu haselj un favor y lo yamaron. El lion l' enseñó la manü y le dijo que sacar' un' uña. Sac' ún' uña y el líon le dijo: "Si te ves en nesesidá, dises 'dios y lion' y te vuelves lion, y dises 'dios y hombre' y te vuelves hombre." El tíguere también l' enseñó una manü y le dijo que sacar' un' uña. 'L hombre sac' ún' uña, y el tíguere le dijo: "Si te ves en nesesidá dises 'dios y tíguere' y te vuelves tíguere, y dises 'dios y hombre' y te vuelves hombre." 'L águila destendj ún al' y le dijo: "Agarr' una pluma." 'L hombre agarr' una plum' y l' águila le dijo: "Si te ves en nesesidá dises 'dios y águila' y te vuelves águila, y dises 'dios y hombre' y te vuelves hombre." 'L hormiguita le dijo: "Y yo ¿qué te daré? Si te doy una patita quedó cojita, y si te doy una manita quedó manquita. Te darj ún canjilonsito, onque quede mochita, perü ese no mñ hase falta. Si te ves en nesesidá dices 'dios y hormiguita,' y te vuelves hormiguita, y dices 'dios y hombre,' y te vuelves hombre."

'L hombre se puso la plum' en el sombrero y s' echó lo demás en la bolsa, y siguió su camino. Cuandü había caminau algunos días llegü á un reinau ond' estab' un rey qu' estab' en guerra con un gigante que lñ había robau á su hija, y el rey se l' había prometidu al que se la quitar' al gigante. Muchos prínsipes venían de muchos lugares pero no podían venser al gigante. El cabayerü e la pluma oyó desir estü y llegü á una cañadita y ai dejü á su yegüit' y paró 'n la suidá. Al volver un dí 'ond' estaba su yegüit' ea lñ habló d' esta manera: "Si sigues mi consejo tu puees libertar á la prinses' y casarte con ea." El dijo qu' estaba güeno, que seguiréa su consejo. Entoses la yegüita le dijo que se valiera de los animales qui habí' encontrau en el caminu y que juer' á desilj al rey qu' él le salvaría su hija. Ju' ál rey y le dijo: "Si su altesa me da la prinsesa por esposa yo se la pueo quitar al gigante." El rey le dijo que sí, y que podía yegar consigu á la guerra toos sus ejérsitos y toos sus cabayeros, y hast' un prínsipe si ofresiü ácompañale. 'L hombre dijo que nada nesesitaba, que solü iría. El rey y el prínsipe se quedaron riyéndose y el hombre se jué par' ond' estaba su yegüita. Yegó 'nd' estaba su yegüita l' ensiyü y se pusü en camino. Cuando ya yegaban al castüo del gigante la yegüita le dijo: "Ora déjam' y vete solü al castü el gigante, y al volver agüí mñ hayarás. Te vas solü al palasio y cuando veas al palasio y veas al gigante y á la prinsesa sentaus en el portal, dises 'dios y águila' y te vuelves águila, y siendo águila te paras en el portal del palasio, onde te vea la prinsesa, y cuandü ea te ve' ea dirá que tñ agarren y te



dejas agarrar. Entones ea te meter' en su cuartu en una jabla, y por la nochi, cuando toos estén dormidos te vuelves hormiguita pa salir de la jabla y después te vuelves hombre y le dises á la prinses' á que juites y le pides que te dig' onde tiene la vid' el gigant. Despues e qu' ea te diga todü eso matas al gigant' y te casas con la prinsesa.

Antones l' hombre se jué solo pal palasio. Luego qu' iba yegañdo vju á la prinsesa sentada con el gigant nel portal, y dijo 'dios y águila' y se volvió águila y volü y parü en el portal del palasio. La prinsesa lo vido prontu y dijo: "¡Qui águila tam bonita, pésquemela; yo la quiero!" Los criaus del gigant jueron á pescar 'l águila y ea se deju agarrar. La prinsesa la yevó pa su cuarto y el gigant le mandó que l' enserrar' en una jabla. Durante la nochi cuando ya 'staba too silencio y que la prinsesa dormía cerrada con siete puertas, 'l águila dijo 'dios y hormiguita' y se volvi' hórmit' y se salió de la jabla. Y lueo dijo 'dios y hombre' y se volvi' hombre y si asercu á la prinsesa. Ea si asustó mucho y empezab' á gritar peru' él li habló d' esta manera: "Yo soy un hombre qu' he venidu á libertarte y he tomau forma di águila pa poder entrar en tu cuarto." La prinsesa ya si había cayau cuando 'l gigant qui habi' óido los gritos comenzu abrir las puertas p' entrar al cuartu e la prinsesa. Cuando 'l hombrü oyü esto dijo 'dios y hormiguit' y se volvi' hormiguita y entrü en la jabla, y antones dijo 'dios y águila' y se volviü águila. El gigant' entrü y le preguntó que si qui había y ea le dijo qu' estab' un hombr' en el cuarto. El gigant buscó por onde quiera pero nu halló naa y le dijo que nu habi' en el cuarto más de 'l águila qu' estaba quiet' en la jabla. Atrancó bien toas la siete puertas y se jué. Logo qui hubo silencio hiso lo mihmo qui antes y le dijo lo mihmu á la prinsesa. Ea se volviü espantar y á los gritos que daba vin' otra ves el gigant' y nada pudü hallar. Esta ve se nojó mucho 'l gigant' y le diju á la prinsesa: "Eres un' embustera; si me vuelves á molestar penas tu vid' y te mato." Se jué de nuevo y logo qui hubo silenci' otra ves 'l hombre hiso lo mismo di antes y li habló por tersera ves á la prinsesa. Ea s' espantó de nuevo pero de miedü el gigant no gritó. Antones 'l hombre le dijo que venía con liseni e su padre pa libertala, y que le preguntar' al gigant onde tenía la vida. La prinsesa perdió 'l miedo pocü á poco y le dijo que se sentara, y antones el le dijo: "Si hases como yo te digo yo te libro d' este gigant. Mañan' al salir del sol sacas la jabl' onde yu estoy y ai serca hablas con el gigant par' oyer lo qu' él diga, y le preguntas que si onde tiene la vida. Después yo veré como lo mato." La prinsesa le prometió qui haría lo que le desía y antones 'l hombre dijo 'dios hormiguita' y se volvi' hormiguita p' entrar en la jabla. Después dijo 'dios y águila' y se volviü águil' y se durmió.

Otro día por la mañana, al levantarse jué 'l gigantü abrir las siete puertas y le preguntü á la prinsesa del hombre qui había vistü en su

cuarto. Ea le respondió que quisás er' un sueño, según l' habí' aconsejau 'l hombre. Después dj almorsar se jueron á sentar en el portal el gigant' y la prinsesa como de costumbre, y ea mandó trai su águila y les dijo á los criaus que la pusiean serca d' ea. Trujieron l' águila y la prinsesa dijo: "pobresita, sáquenla de la jabla."—"No," dijo el gigante, "se te va."—"No se me va," dijo ea, "está muy mansita. Antoneses la sacaron de la jabla y ea comensu alisala y acarisiala. Comensaron á platicar y en la combersación le dijo ea 'l gigante: "No sé porqué no te vensen los ejérsitos de mi padre. Dimi onde tienes la vida." El dijo: "¿Porqué preguntas eso?" Y ea le dijo: "Por curiosidá; porqu' estraño mucho que no te pucen matar." El gigante le dijo: "Tú mé quieres jugar cautela, me quieres engañar." "¿Qué cautela t' he de jugar yo, una débil mujer," le dijo la, "cuando mi padre nada te puedj haser con too sus ejérsitos." Antoneses el le dijo: "Te voy á desir onde tengo la vida, al cabo que ni tú ni tu padre no me pueden haser nada. Mira que serro tan alto se vj ayá. En su cumbr' est' énterrad' una caj' e palo, y adentru e la caj' e palu est' úna de fierro, y adentru e la de fierru est' úna de plomo, y adentru e la de plomo una de plata, y adentru e la de plat' una dj oro, y adentru e la dj oro una de cristal, y adentru e la de cristal est' úna paloma, y adentru e la palom' est' ún güevo. Si se quiebr' ese güevo, muero. Ayí stá mi vida." Al acabar de desir esto, l' águila pegó 'l volidu y la prinses' y too los criaus hisieron juersa pescala pero no pudieron. S' escapó y se jué volandu hasta la punta del serro. Cuando l' águila llegu á la punt' el serro, dijo 'dios y lión' y se pusj escarbar la tierra. Lueo que se cansaba desía 'dios y tíguere' y se volvía tíguere pa seguir escarbando. Lueo que escarbó mucho llegu á la caj' e palo, y dijo, 'dios y hombre' y se volvj' hómbr. Antoneses quebró toa las cajas con piedras hasta que cuando quebró l' última caja, la de cristal, salió la paloma volando. Antoses dijo, 'dios y águila' y se volviu águila pa pescar á la paloma. La pescó y tomando otra ves forma dj hombre bajó 'l serro con la palom' en la mano. Desde que comensu á quebrar las cajas el gigante habja comensau agonisar.

Cuando 'l hombrj abaju é'l serro matu á la palom' y le sacó 'l güevo. Antoses se metjó 'l güevo 'n la bols' y s' encaminó p' ancas' el gigante. Cuandj entru ál palasio la prinsesa lo conosió. Pidió permiso pa ver al gigante que ya 'stab' agonisando y entró con el güevo 'n la manu y se ly' enseñu al gigante. El gigante, al velo parau en la puerta con el güevo 'n la mano, le dijo: "Te doy á la prinsesa y too lo que tengo por ese güevo." 'L hombre se lo tiró 'n la cabes' y se lo quebró y el gigante murió. Entoses se le presentaron al hombre too los criaus contentos dj haber sido libertaus y á él le cayó toa la riques' el gigante. Antoneses el se ju' á pedilj al rey la manu e la prinsesa qui había libertau y qu' el rey lj había prometido. Al yegar al palasio del rey la gente salij á

resebilos y toos gritaban en alta voz: "¡Vitores, vitores, qui aí vien' el cabayeru e la pluma!" El rey no quería dársela, pues quería casar á la prinsesa con un prínsipe. Pero la prinsesa no quiso casarse con nayen más que con su libertador y el rey al fin consintió. Las bodas duraon muchos días y fueron muy bonitas. [Yo estuve 'n la fiesta y comí muchos biscochitos y bebí mucho vino.¹] 'L hombre s' hiso muy rico y se ju' á vivir con su padre y yevu á su mujer, y ayá vivieron siempre muy felises.

La yegüita del cabayeru e la pluma er' un ánima y le diju al hombre: "Ya yo me voy pal sielo; ya 'cabé de penar."²

## 2. LA TIERRA D' IRÁS Y NO VOLVERÁS

[A young prince is married to a beautiful princess, and is told that if he is embraced by any one he will disappear. His mother inadvertently embraces him, and the young prince disappears. He is taken to the *Land whence no one returns*, and his young wife goes in search of him. She visits the Moon and her daughters, the Sun and his sons, etc., and finally the youngest son of the Air takes the young princess to her husband.]

Se casaron una ves un prínsipe y una prinsesa. El prínsipe stab' encantau y le diju á su esposa: "Si alguien mī abrasa me voy pa la tierra d' irás y no volverás." Susedió una ves que la madre del prínsipe al volver di un largo viaje lu abrasó y el prínsipe pronto se desapareció. L' espōsa se pusū en camino y se jué 'n busca de su esposo. Yevaba solamentī una botijita di agua y um pan. Anduvo días y días sin saber por' ondī andaba hasta qui al fin yegu áncase la nana de la luna y le pregunto que si ond' era la tierra d' irás y no volverás. La nana de la luna le respondió: "Uh, ya yo me cansé d' iluminar y por onde quier' he andau, pero nunc' he vistu esas tierras. Ay viene m' hija la luna, puede qu' ea te diga." La luna yegó briando y dijo: "Yo ny he vistu esas tierras." Antonses la prinsesa se pus' otra ves en camino y al fin llegu á la case la nana del sol y le pregunto que si ond' era la tierra d' irás y no volverás. La nana del sol le respondió: "Yo nunca yegui iluminar esa tierra, puede que m' hijo sí; ay viene." Yegó 'l sol cansau d' iluminar y le diju á su nana: "Á carnī humana me güeli aquí—si no me la das comerte (he) vieja (á) tí." La vieja madre del sol le dijo: "Es una muchacha qui anda preguntando por la tierra d' irás y no volverás. ¿Sabes tú ónde si hay' esa tierra?" El sol dijo: "Nunca l' he yegau iluminar. Puede que mi compadr' el aigre la conosca, qu' ese no deja rinconsito que no

¹ This is said by the one who tells the story, referring to himself.

² A Lorraine folk-tale very similar to this one, entitled "Les Dons des trois animaux," is given by E. Cosquin in *Romania*, vi. pp. 230-233. The serpent is not present in the New-Mexican tale; while the mare, representing a soul from purgatory, is a special feature.



visite." Se jué la prinsesa pa la cas' el aigre y hayu á la nan' el aigre con las basuras en la cabeza, y la nan' el aigre le dijo: "¿Qui hases aquí? Aquí ni los pajaritos yegan, y si yegan los echan mis hijos á las regiones." La prinsesa le dijo: "Buscó las tierras d' irás y no volverás." La nana del aigre dijo: "Uh, yo soy más vieja qu' el aigre viejo y no conosco esas tierras. Ai vienen mis hijos, puede qu' eos conoscan esas tierras." Yegó 'l aigre grandi dijo: "Á carnj humana me güelj aquí—si no me la das comertj (he) á tí." La nana de los aigres le dijo: "Aquí vienj una muchacha preguntádo por la tierra d' irás y no volverás. ¿Sabes tú onde son esas tierras?" El aigre respondiò qu' el habí' andau por cuanto rinconsity había y qui había voltjau cuanta pajit' habí' encontrau pero que nunc' había visitau esa tierra.

Antoneses toos se pusieron esperar al aigre chiquito, pero no vino en un día y una nochi. Otro día en la nochi yegó, y su madre le preguntó que si porqué nū había vuelty antes. El dijo qui habí' ido muy lejos y qui había vistu á unas lavanderas que cuandū el aigre llegaba disían: "Aigre, aigre en la tierra d' irás y no volverás." La nana de los aigres le dijo: "Aquí 'st' una muchacha qui anda buscando las tierras d' irás y no volverás." El aigre chiquito le diju á la prinsesa: "Mañana te yevo." Otro día salieron muy de mañana y el aigre chiquito yevu á la prinsesa par' onde staban las lavanderas. L' aigre les tiró las ropas por onde quiera y eas diséan: "¡'L aigre, 'l aigre y l' esposa del prínsipe, mi señor ya yegó! ¡Ya la viej' hechisera ya sj acabó!" Yegó 'l aigrj onde staba la bruj' hechisera, le voló las brasas y el prínsipe se desencantó. Estaban muy serca del castío de la prinsesa y volvieron juntos el prinsip' y su mujer.<sup>1</sup>

### 3. LA YEGUA MORA

[Three brothers start to seek fortune. On arriving at a deep cavern, the two older ones get rid of the youngest one by leaving him in the cave. The young man finds there three enchanted princesses, held captive by three powerful giants. Acting with their advice, he kills the giants, and the princesses are saved and rescued by the two elder brothers at the top of the cave. They refuse to save their young brother; and he goes to a place where—as the youngest princess, his lover, had advised him—there was a Moorish mare locked with seven doors. He enters, the mare rushes to him, he mounts her and pacifies her. The mare takes him outside of the cave, and tells him to call her in case of need. In the mean time his brothers

<sup>1</sup> In the *Biblioteca de las Tradiciones populares*, vol. x, I find two stories from Extremadura (Nos. IV, V) — "El Castillo de 'Irás y no volverás,'" and "Juan Jugador" — which present many similarities to our New-Mexican folk tale, but there are great differences also. Story No. I, "La Palomita," published in the same volume, is also current in New Mexico; but my version is so incorrect and fragmentary that I could not persuade myself to have it printed.

reach the king's palace and marry the two older princesses. The young princess is sad, and the king holds a tournament and bull-fights to select a husband for her. The young brother rides on his Moorish mare, is the hero of the day for three successive times, and marries the princess. In the end he takes vengeance on his brothers, whom he had branded before in exchange for a remedy which they were seeking.]

Est' er' un padre pobre que tenía tres hijos. Un día los tres hermanos le dijieron 'adios' á su padr' y se jueron hacer la vida. Loo qui anduvieron algunos días incontraon un castiú encantau en una cueva muy jonda. Desiosos de saber lo qui habí' aí hisieron cabrestos de palmía par' entrar. Primero metieron al mayor, disiéndole que cuando meniara 'l cabresto lo sacarían. Entró, y después de descolgarsí un poco le dió miedú y menió 'l cabresto pa que lo sacaran. Subió sin hayar naa. El segundo 'ntró de la misma manera y loo que ya 'bía entrau muy adentro cuando ya staba muy escurú y no se vía naa, le dió tamién miedú y menió 'l cabresto pa que lo sacaran. Lueo que lo sacaron entró 'l hermanito chiquito y onque meniaba 'l cabresto cuando ya staba muy adentro, no lî hasian caso y en lugar de sacalo lo dejaban bajar más y más hasta que llegú ál plan.

Hayádosí adentru e la cueva, salió pa ver qu' era y de repente s' incontró con una prinsesa, porqu' en el castiú encantau había tres prinsesas encantaas por tres gigantes. La prinsesa le preguntó que si que quería y que si qui andab' hasiendo. Le aconsejó tamién que se cuidara de los gigantes y qui á ea la cuidab' un gigante que tenía la vida solu en la cabeza. El hermanito le dijo qu'el mataría 'l gigante y ea le di ún hachita pa que le cortara la cabeza. Antonses oyó ruido y vió qu' er' el gigante que venía matalo. 'L hombre le tiró 'l hachita y le dió 'n la cabeza y lo mató, y la prinsesa jué pronto desencantada. Antonses ea le dijo que las otras dos prinsesas encantadas eran sus hermanas y qu' eí era la mayor. Antonses se jué con 'l hombre pal lugar por ondî habí' entrau, menió él el cabresto y los dos hermanos jalaron y subieron á la prinsesa mayor. Ea les dijú á los hermanos mayores que tuavía faltaban sus dos hermanas; que 'l hermanitu iba despertalas, desencantalas y haserlas subir tamién, y que era nesario esperalas.

'L hermanito se ju á buscar á las otras prinsesas y muy prontu hayú á la segunda. Ea le dijo qu' él no la podía desencantar sólo matandú al gigante y qu' este tenía la vid' en el pulmón. Le dió e' un hachita y con ea le dió 'l hombrî al gigante nel pulmón al salir di una cueva y lo mató. Antonses la segunda prinsesa jué desencantada y el hermanito la yevú al lugar onde staba 'l cabresto, lo menió y sacaron á la segunda prinsesa. Dijieron las dos prinsesas que toavía faltaba la prinsesa menor y qu' era güenu aguardala.

'L hermanito se jué 'ntonses pal terser cuart' onde staba la prinsesa

menor y aí l' incontró tamién encantaa. Ea le dijo que no podía salir dij' aí sólo matandú al gigante que la tení' encantaa y que 'l gigante tenía la vid' en los talones. Le dió tamién un hachita y él se ju á buscar al gigante. Éstj habí' óido ruidú y ya salía de su cueva. Cuando puso 'l primer pié ajuer' e la cueva, el joven le dió 'nel talón con l' hachita y al sacar 'l otro pié, le dió nel otro talón y asina matú al gigante. Se jué con la prinsesa desencantaa p' onde staba 'l cabresto y lo menió. Però antes de subir, la prinsesita le dijú al joven que staba namorada d' él y aí mismo se prendaron. Le dijo tamién la prinsesa que nel palasio bajo siete estaus (con siete yaves), estab' una yegua mora encantada. Ea le dió las yaves y le dijo qu' entrar' y la sacar' y se subier' en ea, y que si l' aguantaba tres reparos la yegua se desencantaría y l' hablaría. Convinieron á casarse cuandú él saliera dij' aí, y menió 'l cabresto pa que sus hermanos la sacaran de la cueva. Lueo que ya las tres prinsesas estaban arriba los hermanos dijeron que y' era güeno irse. La menor no quería porque querí' esperar á su novio, pero los dos hermanos ingratos no quisieon esperar y se jueron con eas al palasjü el rey.

Antonses el joven se ju ál lugar onde staba la yegua mora enserrada con siete yaves. Tomó las yaves abrió las puertas. Al velo, la yegua se le jué 'nsima, però él sin miedo le brincú y se le subió 'nsima y le aguanto los tres respingos. Al primer respingo, el jóven vido como 'nun sueñü á sus dos hermanos mayores en camino pa los palacios del rey con las tres prinsesas. Al terser respingo los vido yegar y vido ál rey salir á resibilos á eos y á sus hijas ya desencantadas, y al terser respingo vidú á sus dos hermanos casarse con las dos prinsesas mayores y vido grandes fiestas que sj hasían en su honor.

Despues quí habí' aguantau los tres respingos la yegua mora sj amansó y tomando vos humana l' hably ál jóven asina: "Ora pide tú too lo que desees que too se te cumplirá." Él le dijú antonses que lo que querí' er' irse pa ver sj hayab' á la prinsesa su prometida. La yegua mora le dijo: "Déjame tú aquí, y cuando nesesites cualquier cosa, di, 'dios y mi yegua mora' y yo me presentarí á cumplir tus deseos." Però el le dijo que primero lo subiera pa 'riba y ea desencantó todú el palasio y antonses él se vido arrib' en tierra vestido com' un pobre negro. Se jué pronto pal palasio del rey onde staban sus dos hermanos mayores casaus con las dos prinsesas mayores y onde staba tamién la prinsesita, su novia, esperando su venida. Pero no quiso yegar al palasio. Pidió posad' ancasj unos viejitos muy probes. Al prinsipio eos no querían resibilo, disiendo quí apenas tenían pa mantenerse eos solos. El les dijo que sus nesesidades eran pocas y les rogo que lo dejaran estars' en su casa. Al fin consintieron y aí con eos pasaba la vida. El viejü era platero y asina hasía la vida.

Las prinsesas casadas y también la novia al salir del palasio



'ncantau habían olvidau ayá sus coronas dī oro. Á la mayor se lī antojó tener una corona lo mismo que la quī habí' olvidau y jueron al viejito platerū á que l' hisiera una corona dī oro lo mismo que la quī había dejau en el palasī encantau. El platero no sabía comū haselo y se jué muy tristī á desilī á su mujer qu' el rey quería que l' hisier' á la prinsesa mayor una corona dī oro lo mismo que la qu' ea 'bía olvidau en el castío 'ncantau. Se puso muy trist' le viejito y no sabía quī haser cuando 'l negrito su amigo le dijo: "¿Porqué stas tan triste?" Y el viejito le respondió: "Pa que te digo, alcao que tú no me puees ayudar en nada. Antoneses el negrito dijo: "Dígame, pueda que yo le pueda 'yudar en algo." El viejitu y la viejita se rieron primero peru al fin el viejito le contū al negrito la caus' e sus penas. El negrito dijo: "Yo puedū haser esa corona."—"¿Quī has dī haser?" respondió 'l viejito. "Sí l' hago," respondió 'l negrito. "Pídalī ustī al rey mil pesos y á mí me trai un pilonsío y do riales de semita, y pa cuandū amanesca tienī usté la corona." Así arreglaron y le trujieron el pilonsí y la semita el rey le diū al platero los mil pesos.

En la nochī el negritū hiso melás del pilonsío y se lo comía con semitas y los viejitos disían: "Jm, jm ¿qués eso?" y durante la nochī cuandū ñiban machucar el pilonsío, pensaban qu' estaba machucand' oro. Cuando ya todo se silensió, el negrito dijo, "dios y mi yegua mora." La yegua mora yegó y él le pidió la corona dī oro de la prinsesa mayor, y ea jué prontū y se la trujo. Otro día, nomás aclaró tocó la puert' á los viejitos y l' entregū ál viejito la corona dī oro. El viejito jué pal palasio del rey á yevale la corona y el rey y la prinsesa quedaron los dos muy satisfechos. Antoneses se lī antojó también á la segund' hermana una corona como la quī habí' olvidau. Jueron otra vez mensajeros del rey á desilī al platero qu' hisier' una corona dī oro como la que la segunda prinses' habí' olvidau en el palasī encantau. El platero jué de nuevū al negrito y le pidió la corona pa la segundâ prinsesa. El negrito se la pidió de nuevū á su yegua mora y el platero se la yevū al rey. Cuando ésta jué presentad' á la prinsesa se lī antojó tamién á la menor tener una corona como la quī había dejau e' en el palasī encantau. El platero ju' otra vez onde staba 'l negrito y le dijo lo que quería. El negrito se la pidió á su yegua mora y se la yevū al viejito. El viejito se l' entregū al rey y la prinsesa menor se satisfasío.

El negrito seguía 'stándosī ancasse los viejitos, cuando comensū enfermars' el rey y comensū á segar. Sus dotores le dieron de remedio que sólo con lechi de venada recobraba la vista. El rey mandū á sus yernos á buscar lechi de venada y eos salieron muy contentos. El negrit' oyó disir esto y llamū á su yegua mora disiendo, 'dios y mi yegua mora.' El negrito le dijo: "Ora quiero que me pongas en un ranchū en la sierra." Aí stab' en la sierra de ranchero cuando sus

hermanos pasaron por aí. Él les preguntó que si quí andaban buscando y eos le respondieron qu' el rey su padre segaba y qu' eos andaban buscando leche venada porque sólo con eso podía sanar. El les dijo á sus hermanos que conseguir lechi de venad' era cosa muy fásil pero que sólo se las daba con el conque de que si habían de dejar echar su fierro. Esto les pareció muy duro pero en tal de conseguir leche venada se dejaron echar el fierro, y él calentó el fierro y á cad' uno se le echó 'n la nalga derecha. Los curó hasta que sanaron bien y antoneses yamó á su yegua mor' y le pidió leche venada y ea se la trujo. Él se las dijo á sus hermanos y eos se la yevaon al rey y pronto sanó. Pero los hermanos quedaron erraus con el fierro de su hermano menor.

El negrito volvió á vivir ancase los viejitos cuando yegaron las nuevas qu' el rey anunsia' un torneo onde debían venir todos los príncipes de la tierra pa ganar la mano de su hija la prinsesa menor, que ya' bía yegau á l' edá de casarse. Si anunsieron peleas de toros. El negrito jué con eos hast' una lomita y aí se quedó y los viejitos se jueron á los toros. El negrito dijo, "dios y mi yegua mora," y la yegüita se le apareció y él le dijo: "Dámí un cabayo que ninguno le gane de ligero, un vestido que nū haig' ojos con que velo, y un' espada que nomás ataq' y mate." La yegüita le consedió todo y salió 'l negritó á los toros en un hermoso cabayo negro. Entró cuando ya estaban todos en los toros y pidió que l' echaran un toro bravo. L' echaron el toro más bravo y pronto lo mató. Antoneses el cabayó partió corriendó á volensie carrera volando por arrib' e los sercos y por arrib' e las paderes. La prinsesita lo conosió y grito: "Agárrenmelo, és' es mi marido." Pero anque todos corrían lo más resio que podían nayen lo pudó alcanzar.

Otro día si anunsieron toros otra ves pa ver si podían agarrar al del cabayo ligero. El negrito que staba ya ancase los viejitos les preguntó lo quí había susedido en los toros, y eos le dijieron quí habí' ido un hombre que cabalgab' en un cabayo negro, con ropas que nū habí' ojos con que velas, y quí había matau al primer toro sin que naye lo pudier' alcanzar. "¿No sería yo ése?" dijo el negrito. "¿Quí habías de ser tú tan feo?" dijieron los viejitos.

Se jueron otra ves todos á los toros. El negrito jué con los viejitos y se quedó 'tra ves en la lomita. Aí yamó á su yegüita y le pidió de nuevó armas y cabayo. La yegüita le consedió todo y esta ves le dió un cabayo blanco más ligero qu' el negro y mejores y más ricos vestidos y un espada de dos filos. Se comensaron los toros y el del cabayo blanco se presentó y mató al toro al primer incuentro. Pronto desapareció volando por arrib' e los sercos y las paderes quí habían hecho más altas qu' el dí' antes. La prinsesita lo volvió á conoser y gritó: "Agárrenmelo, es mi marido," pero nayen lo pudó alcanzar. Los viejitos le volvieron á platicar al negrito lo quí había susedido y él

volvju á preguntales: "¿No sería yo?"—"¿Quij habías de ser?" respondieron eos.

Por ves tersera sj anunsiaron toros y esta ves s' hisieron paderes y sercos muy altos pa que no se puyer' escapar el del cabayo blanco. El negrito ju' otra ves con los viejitos hasta la lomita y aí se quedó. El negrito dijo "dios y mi yegua mora" y la yegüita sj apareció. El negrito le dijo lo que quería y ea le dijo: "Pues bien, esta ves tienes qu' ir en mí; súbete." Se subió 'n ea y di una corrida yegu á los toros y matu al toro del primer incuentro. Otra ves voló por arrib' e las altas paderes y s' escapó. La prinsesita lo conosió de sierto, porqu' ea conosía la yegua mora y dijo: "Ora no lo pescan, esa yegua naye l' alcanza."

Los viejitos le contaron al negrito lo que susedió 'n la terser corrida y el negrito dij' otra ves: "¿No sería yo?" y ellos le volvieron á responder "¿qué habías de ser?"

Antoneses el rey mandó que sierto día todos los jóvenes de su reino tenían que pasar por delant' el portal del palasio y qu' el que la prinsesa descogiera tenía que casarse con ea. Así lu hisieron y el negrito venía muy mal vestido y al último. Al pasar por el portal la prinsesita lo conosió y lu abrasó. Se casó 'l hermanito menor con la prinsesita, pero 'l rey dijo: "Este yerno fiero no debe starse en el palasio. Sta güeno pa que cuide los marranos." Lo mandaron á cuidar marranada, pero durante la nochí se li aparecí' á la prinsesa como hermoso prínsipe qu' era. Un día se ju á cuidar los marranos y ay' ondí andaba dijo "mi dios y mi yegua mora," y cuando la yegüita se lja paresió, él le rogó que l' hisiera delante del palasio de su suegro un palasio de cristal que n' hubier' ojos con que velo, y que tuviera criaus y vituayas en abundansia. Otro día combidu ál rey y á sus cuñadas á una comida en su palasio de cristal, y el rey almirau le preguntó que si porque nu había combidau á sus yernos mayores, y el joven le contestó qu' el no combidab' á sus criaus á comer con él. "¿Cómo son tus criaus?" le diju el rey. "Para probale que son mis criaus," le diju el joven, "puedi uste veles mi fierro, que lo tienen en la nalga derecha lo mismo que los demás de mis animales." El rey llamu á sus yernos pa preguntales que si era verdá, y eos le dijieron que sí, y l' enseñaron la nalga derecha onde les habí echau el fierro su hermanito. Así quedó vengau 'l hermano menor de sus hermanos ingratos, y el joven prínsipe vivió muy felís con su mujer en sus palacios por muchos años.

#### 4. LOS TRES CONSEJOS

[A man leaves his wife and son and goes to seek a fortune. In a distant land he goes to work with a good man, who, after seven years of work, asks his laborer to choose as his pay seven bags of money or three counsels. The man decides to take the three counsels, which are: (1) Don't abandon the



road for a pathway, (2) Don't ask what doesn't concern you, (3) Think before acting. The man starts home; and by heeding the first two counsels he escapes death on his way, and becomes immensely rich, while by heeding the third he escapes from killing his own son. The good patron was Christ himself, who wished to reward the good man.]

Érasj una ves un hombre que staba casau y tení' un hijo de desiseis años. Desidió dejar á su esposa y á su hijo y irsj á otros lugares á buscar fortuna.

Se jué p' un pais muy lejano y ayá se comprendió con un güen hombre que siempre lo trataba muy bien. Despues j haber servido par sietj años completos se ju' á despedirse de su amo y á cobrar su pago. Al comensar el trabajo habían combenido que por sietj años de trabajo 'l hombrj habí' e resibir siete talegonos de dinero.

Cuando 'l amo supo que ya 'l hombre s' iba le dijo: "Ya que te vas debo pagarte lo que te debo; pero, dime, ¿qué quieres mejor, los siete talegonos e dinero go tres consejos?" 'L hombre se pusj á pensar por un rato como sería güenü haser y al fin desidió agarrar los tres consejos mejor que los siete talegonos e dinero. El güen amü antonses le dijo: "Muy bien; los consejos son estos: primero, Nunca dejes camino por vereda; segundo, No preguntes lo que no t' importa; tersero, No te partas con la primer nueva."

'L hombrj oyó bien los consejos y despidiéndose de su güen señor se puso 'n camino pa su casa. En el camino despues e caminar unas leguas s' incontró con unos hombres en un lugar onde salían dos veredas del camino. Unü e los viajeros lj aconsejó que dejar' el caminü y se juera con el por un' e las veredas porquj asína poía yegar más prestu á su tierra. 'L hombre sj acordó de los tres consejos quj había resibido de su amo y no quiso seguir á los viajeros por la vereda, porque sj acordaba qu' el primerü e los consejos era, 'no dejes camino por vereda.' Despues e caminar com' una legua oyó quj alguien le gritaba detrás y voltió la cabeza pa ver quien era. Vido quj un hombre venía corriendu y gritando y cuando sj asercó vido que vení' herido y qu' er' unü e los dos que sj habían ido por la vereda. 'L herido le contó quj unos saltiadores los habían incontrau en el caminü y quj habían matau á su compañero. El sj habí' escapau. El viajero se consoló y vido quj habí' hecho muy bien en agarrar los consejos mejor qu' el dinero, porque ya uno d' eos lj había librau de la muerte. El viajero siguió su camino y al fin yegü á una casa muy grand' y muy quieta. Sj asercó y tocó la puerta y un hombre muy flaco, altü y pálido lo resibió con muncha cortesí' y le dijo qu' entrar' y que se sentara. Aí lo dejaron solo por muchas horas y todo staba tan silencio qu' él no se movió pa nü haser el menor ruido. Cuando yegó l' hor' e la sena 'l hombre flacu entrü y yamü ál viajero pa que juera comer. Lo yevü á una grande sala onde stab' una mesa yena de too los manjares que

se pueen desiar. Ay había vino y licores de toas clases; ay había carnes de too los animales; ay había biscochos y frutas de too los países. Pa comer tenían platos dī oro y de plata, cuchíos y cucharas de plata. Se sentaron 'l hombre flaco y el viajero y delante d' eos habí' en la mesa platos dī orū y cuchíos y tenedores e plata. Despues e que sī habían sentau, l' espos' el amū e la casa quī hast' ora no sī había visto, entru al cuarto muy despasio y se sentu á comer con eos. Cuando sī arrimū á la mesa el viajero vido que traiba una calavera. La mujer puso la calaver' en la mesa con mucho cuidau, se sirvjó la comid' en ea y dī ay comía con los dedos. El viajero strañaba mucho que la mujer comier' en la calavera y á veces se le venía la curiosidá de preguntar porquī hasí' eso, pero sī acordaba del segundo consejo quī había resibido, qu' era, 'no preguntes lo que no tī importa,' se quedó cayau y nada preguntó. Tamién sī acordó que ya 'l primer consejo lī había servido. Luco qu' el señor de la casa vido que no preguntaa naa lo yevu á su cuarto pa que durmiera y ai durmió 'l viajero muy espantau de lo quī había visto. Otro dí' en la mayana despues dī haberse levantau lo yamaron almorsar y el viajero vido lo mismo del dí' antes. La mujer salió con su calaver' otra ves y d' ea comió; pero 'l viajero no preguntó nada. Ya staba 'l viajero pa despedirse cuando 'l amū e la casa lo yamū á un lau y le dijo: "Muncho maravío que nū haigas preguntau porque come mī esposa dī aquea calavera. ¿Porque no preguntates?" El viajero le respondió: "He resibid' un consejo que no pregunte lo que no m' importa y nū he querido faltar al consejo."

Antoes el señor de la casa lī habló d' esta manera: "Pus ya que no lū has preguntau te voy á desir porqué. Yū y mī esposa no semos d' este mundo. Durante nuestra vid' en el mundū éranos murre ricos y murri avarientos. Dios nos condenū á que viviéranos aquí y nos mandó vivir del modo que vivemos y que mī mujer tenía que comer d' esa calaver' humana. Teníanos que starnos dándoles posad' á los viajeros y too los que preguntaban que si porque comía mī mujer en esa calavera, tenían que morir. Y pa que veas too los quī han muerto porque preguntaron eso, ven y velos." Antoneses el señor de la casa yevu al viajero pa un suterrano muy jondū y muy grande yeno de cuerpos muertos, esqueletes y calaveras, unos comidos de gusanos, podridos y jediondos y otros resien muertos. 'L hombre siguió disiendo: "Aquí teníanos que starnos hasta que yegar' uno que no preguntara que si porque comía mī mujer en la calavera, y ora tú has sidū el que no preguntu ésa pregunta y ya stamos libres. Antoneses l' entregu al viajero las yaves de la casa y le dijo quī había muchas riquezas escondidas y le dijo que toas eran d' él. Loo que dijū eso se desapareció con su mujer y el viajero se quedó sólo, dueño de toa las riquezas. Muy contento dī haber seguido 'l consejo de su amo y

viéndose tarre rico se puso en camino pa su tierr' ondj había dejau á su esposa y á su hijo.

Al yegar á su tierra sj asercu á su casa cuando y' era nochí y cuando y' iba yegar á la puerta vido lus por la ventan' y sj arrimú á ver. Vido que su mujer estab' acostad' en la cama y que staba carisiándole los cabeos á un jóven saserdote que stab' acostau junto d' ea con la cabes' en sus brazos. El pobre viajero no supo qui haser, pues creyó que 'l saserdote que vía er' algún enamorau de su mujer y le daban ganas d' entrar y matalo. Pero sj acordó qu' el último consejo qui había resibío de su amú era, 'no te partas con la primer nueva,' nu hiso lo que tenía ganas dj haser y ju' á la puert' y tocó. La mujer y el saserdote salieron á resibilo y el le preguntó que si quien er' el saserdote que staba con ea y ea le dijo: "Es tu hijo, el que dejates jovensito cuando te juites." 'L hombrj abrasu á su mujer y á su hijo con muncho gusto y alegría, y después les contó to lo que lj había susedidu en sus viajes, lo de los tres consejos y to lo demás, y después se jué con eos pa sus ricas tierras.

Y el güen amú era Nuestro Señor Jesucristo que querí' enriquezer al güen hombre por meyu e los tres consejos.

##### 5. LOS TRES HERMANOS

[A king asks one of his subjects to send away his three sons to learn a trade. He does so. One learns the carpenter's trade; another, that of the silversmith; and the youngest learns to be a thief. The king tries the three, and is satisfied that they have learned their trades well.]

En un reino viví' un rey muy poderoso que quería munchu á sus súditos. Unu e sus súditos tenía tres hijos peleches y ya grandes y el rey lj ordenó que mandar' á sus hijos otro pais pa que cad' uno d' eos aprendier' algun ofisio. El rey le mandó tamién que al irse sus hijos los acompañar' hasta qu' encontrar' un pino y qu' ese pino debían de volver los tres hermanos al cabo de tres años. Tamién les mandó 'l rey que cad' unu al volver ensartar' una dag' en el pino y que si salía sangr' era señal que su hermano mayor era muerto, y que si no que tenía que volver y que lj esperara. Del mismo modo tenía qui haser el hermano segundo pa saber sj el menor era muerto go pronto yegarí.

El padre los acampañu hasta que lejos d' onde vivían encontraron un pino. Ai los dejó irse su padre y cad' uno siguió su rumbo. Anduvieron por diferentes lugares y á costo del rey que prometió pagar por todo.

Al fin, después que cad' unu aprendió su ofisio, volvieron. Ya cad' uno venía diestru en su ofisio. El mayor habí' aprendidu á platero. El segundu habí' aprendidu á carpintero; y el menor habí' aprendidu á ladrón.



Cuando 'l mayor yegó, que jué 'l que yegó primero, ensartó su cuchío 'nel pino pero no salió sangre, seña de qu' el segundo volvería pronto. El segundo yegó y tamién clavó 'l cuchío nel pino. No salió sangre y esperaron los dos al menor que muy presto yegó. Antoneses los tres se saludaron y se platicaron las esperensias de sus viajes. Los hermanos menores le preguntaron al mayor: "Hermano, ¿quí aprendiú usted?" Y él les respondió: "Yú aprendi á platero y si haser las mas hermosas prendas que se pueden imaginar."—"Y tú, ¿qué aprendites?" le dijo 'l mayor al segundo. "Yú aprendi á carpintero," respondió, "y puedu haser los mejores muebles que se pueden haser." Entones los dos mayores le preguntaron al menor: "Y tú, ¿quí aprendites?" El menor habló con muncha verguens' y dijo: "Yo tamién aprendi ún ofisio pero me da verguensa disir lo qu' es. Nū es ofisi' honradu y no quisica desiles."—"Oh, no importa," dijieron eos, "si lu aprendites, dinos." Antoneses el jovensito dijo, muy avergonsau: "Pus ya que quieen que les diga, les diré, onque me de verguensa; les diré que yú aprendi á ladrón."—"Nū hay porquí avergonsarse," le dijieon eos, "pues cad' uno tiene su ofisio."

Antoneses los tres hermanos se jueron muy contentos á ver á su padre. El padre los resibió muy contento y tenía munchas ganas de saber qui ofisios habían aprendido. Los dos mayores le contaron á su padre con mucho gusto lo qui habían aprendido; peru el joven dijo qu' el tamién habi' aprendid' un ofisio pero que le daba vergüensa desir lo qu' era. El padre le rogó que le dijiera y al fin le diju á su padre qui habi' aprendid el ofisio de ladrón. No staba muy contento 'l padre del ofisio de su hijo menor pero stando obligau ju' y le contu al rey que ya sus hijos habían yegau y le dijo qui ofisios habían aprendido. El rey dijo qu' él mismo quería probar si habían aprendido sus ofisios bien, y yamó primeru al hijo mayor y li ordenu háser pa la rein 'un terno de los más bonitos del mundo, qui habi' e consistir di aníos, arracadas, prendedores, alfileres y otras prendas di ora y de plata. 'L hijo platero hiso 'l mandau muy fásil pos habi' aprendido bien su ofisio, y el rey y la reina se mostraron muy satisfechos con el terno. Antoneses yamu al hijo segundu y le mandó que compusiera toa las ventanas y toa las puertas del palasio. El hermano carpintero hiso todo con satisfasión y el rey estaba tamién muy contento con su ofisio.

Antoneses el rey yamu al menor y le dijo que quería probar su habilidá 'n 'l ofisio qui habi' aprendido y le dijo qu' iba mandar un hombrí á los montes á trai un carnero y qu' ib' entendido qui alguien ib' á querer robárselo. "Pa que m' enseñes qui aprendites bien tu ofisio," le dijo, "and' ora ver si le robas el carneru á mi criau. El ladrón le diju al rey qu' esu era cosa muy fásil y que muy presto vendrí' él mismo con el carnero robau. Se ju' antoneses pa case su padr' y le rogó que le comprar' unos botines. El padre se los compru

y si los trujo y el ladrón se jué prontu á buscar al del carnero. Iba pocu atras él pa que no lo viera y al entrar á las montañas yegaron á un cañonsito. Serca dij ai estab' el rebaño dij onde 'l hombr' iba tomar el carnero. Cuando 'l ladrón yegü al fin del cañonsito, ai dej' unü e sus botines, y viendo qu' el del carnero ya volvía, se volviü él tamién y al fin del cañonsito en l' otro lau tiró 'l otro botín en el mediu el camino y s' escondiü atras dij un arbolito.

'L hombre que traiba 'l carnero vía pa toas partes con mucho cuidau pero nada vía y pocu á pocu iba tomando confiansa. Al fin yegó 'nde stab' el primer botín y lo vidü y lü agarrü ý dijo: "¡Qué botín tam bonito! Pero ¿qué voy haser con el? ¿qué dij haser con un solo botín? De nada me sirve," y disiendü esto lo tir' ún lau del camino y sigiü adelante. Al salir del cañonsito incontró 'l otro botín y dijo: "¡Válgame dios! aquí sta l' otro botín. ¿Ora qué voy haser p' ir a trai 'l otro qu' incontré primerü y que dejé 'n 'l otro lau del cañonsito?" Si acordó que le poían robar su carnero pero como no vía nayen pensó que nü había ningún peligro y amarró 'l carnerü á un álamo p' irsi á trai 'l otro botín.

Logo qu' el ladrón vido qu' el hombre si había vuelto por el botín salió de su escondederü y se robó no sólü al carnero sino que tamién al cabayo qui había dejau aí 'l hombre. Antoses se subió nel cabayo, amarrü al carnerü en las ancas y li apretü al cabayo pa yegar prestü á ver al rey. 'L otro ju' ý agarró 'l otro botín y volvió nomás á tiempo pa ver la polvader' e su cabayo. El ladrón yegü á la case su padre y le dijo: "Jué cosa muy fásil el robo; aquí stan el carnero del hombre y el cabayo tamién."—"¿Cómü hisites eso?" le dijo 'l padre. "Yéveselos ustü al rey y no me pregunte comü hise 'l robo," diju el hijo. El padre le yevü al rey el carnero y el cabayo y el rey le dijo: "Pus ese robo merese premio. Dígalü ustü á su hijo qu' el cabayo y el carnero son dél." Cuando 'l pobre criau del rey yegó le preuntó 'l rey que si comü había susedido que li habían robau el carnero. 'L hombre le contó punto por punto comü había susedido todo.

Otro día yamó 'l rey otra ves á su criau y le dijo: "Hoy vas á traímü un carnero blanco y el ladrón v' ir otra ves á ver si te lo puede robar. Cuídate bien y no dejes que te lo robe." El criau salió por el carnero blanco y el ladrón le diju á su padre: "Ora voy ir á cabayo y voy á yegar al otro carnerü en las ancas."—"¿Pa que vas á yegar el carnero?" le dijo su padre, "te va servir nomás de storbo."—"Nü importa," le respondió 'l hijo, "yo sé bien pa que lo nesesito;" y se jué.

El imbiau del rey yegó 'nde stab' el rebañü en las montañas, agarrü 'n carnero blanco, lü echü én las ancas e su cabayü y s' encaminó pan case 'l rey. El ladrón que lü había siguiü todü el tiempü a manera qu' el otro no l' oservara, lueo que lo vido yinir al fin del

cañonsito soltu á su carnero negru en el recody é la montaña junt' unos peñascos ai serca s' escondió. Poco presto pasó 'l otro que traiba 'l carnero blanco y vidu al carnero negru en el recody y gritó: "¡Por ví e quién qui ai est' él carnero que me robaron! Ora lo pesco pa yevale los dos al rey y probale que soy hombre." Disiendu esto si apiu é su cabayo, lu amarró y se ju á pescar el carnero negro. Tuvo muncha dificultá en pescalo peru al fin lo lasó y lu amarró. Pero cuando volvió por el cabayo y el otro carnero nad' hayó, porqu' el otro ya li había robau el cabayo y el carnero blanco. Dese lejos lo devisó qu' iba corriendo 'l cañón abaju gritó muy nojau: "Ya me fregó 'tra ves este pícaro ladrón."

El ladrón yegu á su casa con el carnero blanco, se lu entregu á su padr' y le dijo: "Jué cosa muy fásil robalo; yéveselu al rey." Cuando 'l rey vido lo qui había susedido muncho se maravió y dijo: "Y' ese ladrón nu hay quien le gane." Antoneses el rey no sabía qui haser pa ver si podía ganali al ladrón y al fin le diju á su súdito: "Dígalí á su hijo que veng' esta noch' á ver si me puede robar á mí. Voy á poner un talegón de dineru abaju' e l' almuada y voy á dejar la puerta bien abierta y si me lo roba antoneses me doy por vensidu y lo doy libre." El rey escondió 'l talegón de dineru abaju e l' almuad' y se ju' acostar con la reina. Loo que ya stab' escuro jué 'l ladrón y hisu 'n muñecón di hule, lo yenó di agua y entro 'nde stab' el rey con el muñecón adelante. El rey la reina l' oyeron entrar y el rey grito: "Aquí viene, aquí viene; ora verás como con mi cuchío lo matu ese pícaro." El ladrón nu hiso caso y entró con el muñecón adelante dél hasta la cam' el rey. El rey se levantu y le di' una cuchiada que l' hiso salir 'l aqu' á chorros y cayó 'l muñecón de suelas. El ladrón se quedó muy quietu atras e la cama y el rey y la reina muy espantaus gritaban: "¡Ya lo matamos al probe, ya lo matamos! Vamos haser un poso p' enterralo."—"Prende la lus," dijo la reina. "No; no quiero que nos vayan á ver," diju el rey. Se salieron del cuartu en l' escuran' y se jueron haser un poso. Mientras qu' eos estaban hasiendo 'l posu el ladrón se robó 'l talegón di oro di abaju e l' almuada y se juyó con él. Despues de qu' el rey y la reina volvieron di haser el poso prendieron la lus pa ver onde stab' el cuerpo qu' iban enterrar. Loo que prendieron las luses y que vieron qu' el qui habían matau er' un muñecón di hule, dijo 'l rey: "Y' ese pícaro ladrón nos jugó 'tra trampa," y cuando vido qu' el dinero no stab' abaju e l' almuada dijo: "y bien jugada qui hast' el dinero se yevo." Otro día 'n la mañana jué 'l padre del ladrón p' enseñali al rey el talegón di oro peru antes de qui hablara le dijo 'l rey: "Ya si á que viene; nu es nesecario que me diga nada. Dígalí á su hijo qu' es el pior ladrón del mundo. Que se coj' el talegón de dineru y que no vuelv' aportar por mis delantes."



## 6. 'L ADIVINADOR

[A rich man and a poor man were friends. The poor man steals his friend's horse and takes it to a mountain near by. His rich friend comes to inquire about the matter; and the poor friend, pretending to be a diviner, gets him the horse for a large sum of money. Accidentally the diviner continues to foretell future events.]

Eran dos compadres. Unu era muy probe y el otro era muy rico. El compadre pobre le dij 'un día su mujer: "Hija, ya no sé qui haser de probes qu' estamos. Ya mi compadre 's por nad' ocupalo. Pero teng' una cosa pensada. El tieni un cabayo muy bonito y esta nochi se lo voy á robar. Dij algún modo l' he de sacar dinero." En la nochi se preparó p' ir á robar el cabao. Cuando su compadre dormía ju' y lo sacó é la cabayerisa y lo yevó una distansia de nueve mías dij ond' el vivía y ai lo dejó persogau en un cañonsito. Se ju' antoneses pa su casa. Sabí' él muy bien que su compadre, como stimaba tanto 'l cabayo, l' iría preguntar por el la mañana siyente. Dij ante mano li haía dicho l' pobri á su mujer: "Dami uno d' esos libros d' escritura, pa cuando venga mi compadre, que no tardará mucho, haselo crer qu' estoy leyendo y escribiendo. Ese libro lo 'ntitulo mi libro de matemáticas pa divinar las cosas. Asina puedo tantiar á mi compadre."

Al tiempo que la mujer le dió 'l libro, qu' era tuavía poco de mañana, la mujer vidó venir al compadre muy apurau, pos sj había levantau murre de mañana y como nū había podidu hallar á su cabayu en la cabayerisa sj había vinido prontu á preguntali á su compadre que si no lu había visto. Cuando ya 'l compadre rico sj asercab' á la casa le dijo 'l probi á su mujer: "Vét' y déjame solo." Ea se jué y él tomando 'l libro se pus' hojialo hasiendos' el que studiaba. Cuando 'l rico yegó oyó toser al otro y entrando la puerta le dijo: "¿De cuándo acá estudiante compadre?"—"La nesetidá compadre," le respondió 'l pobre; "y usted ¿qui anda 'siendo tan de mayana?"—"¿Qué dij andar hasiendo compadrito?" le dijo 'l rico, "vengu á velo porque traigo novedá."—"¿Qui hay compadre? ¿Qué li ha susedido?" dijo 'l pobre. "¿Qué mī ha dij haber susedido? Mi cabayu el que estimo más, me lu han robau," respondió 'l probe. "Mal negocio," le dijo 'l probe, "pero no tan malo comu' sté piensa, porque yo, en mis estudios he hayau un modo de saber onde stán toa las cosas que se pierden. Por supuesto que tengo qu' estudiar un poco, pero nū es, güeno perder tiempo porque pueden irse muy lejos los ladrones. To lo que quieru es que me diga sj usted quiere mi ayuda." El compadre rico le respondió: "Si compadre; yo no pierdo mi cabayo. Yo le puedo pagar á usted todo lo qui usted quiera, pus deseo saber de mi cabayo."—"Bien," dijo 'l probe, "per' usted sabe qué yo stoy muy

probe y nesesity algo."—"Compadre, ¿cuánto quiere por su ayuda?" le dijo 'l otro. "Estoy demasiau probe" dijo 'l pobre, "y mil pesos no sería muncho." El compadre ricu era muy avariento, pero su cabayu era la prenda que más estimaba. Lo quería más qui á su mujer y más qui á sus hijos. "Nu hay qui averiguar," le dijo al compadre rico, "mi cabayu es la prenda que más estimo y si algo más nesesity, pida."

Antoneses le dijo á su compadre rico: "Ora vay' usti almorsar mientras que yo studio 'n mi libro pa saber en que rumbo salió 'l ladrón gu aviriguar onde s' incuentr' el cabayo. Despues di almorsar yo le diré qu' hemos di haser." Se jué 'l otro pa su cas' almorsar y el compadre probe se jué par' onde staba su mujer y le dijo: "Ora sí hija, ¿no te dije qu' iba tantiar á mi compadre? ¿ves que bién me salió mi plan? Y' he ganau mil pesos seguros, y estoy tamién seguro di hayale su cabayo. Tengo que salir tam pronto comu almuerse." Logo qui acabó di almorsar tomó su libr' otra ves y se sentu ájuera sperar á su compadre. Pronto yegó y hayu al pobre leyendo 'n su libru y muy entretenido. El compadre rico yegó muy esitau y le dijo al otro: "¿Compadre, como li ha ido? ¿qué lseñas ha 'yau?" El probe le respondió: "Pus compadre, parese que las señas son güenas," y yamu á su mujer y le dijo: "Hija, traime mi libro." Ea le trujo 'l libro y él se pusu á ler y disía: "lein, lein, lein," y al fin dijo: "Ya sé que rumbo salió 'l cabayo peru estoy buscando y estudiando pa saber onde sta. Espéreme poco mientras voy á consultar á mi libro yo solu en secreto. Orita vuelvo, compadre, platique con su comadre." Se jué pa dentro de la casa por unos momentos y al fin volviu y dijo: "Pus compadre, mi libru adivino de matemáticas mi ha dicho 'nde sta su cabayo. Su cabayo sta nun lugar en las montañas onde lu han escondido nueve más di aquí, y el lugar sólo se pudi hayar por cárculo de mi libro de matemáticas. El cabayu está maniau y amarrau con un cabresto muy largo en un cañón. Ora nesesity qui usté me di un cabayo de sía pa mí y dos pares de pistolas y rifle pa protegerme. Y además sería güeno que me diera dos hombres armaus pa que mi acompañen. Pueda qui á los hombres no los nesesity, pero de toos modos quiero que vayan pa que vean que todú es como yo digo." El compadre rico respondió: "Lo qui usté quiera compadre."

Todo s' hiso como 'l probe pidía y salió con los dos hombres pal lugar ond' él mismo sabía qu' estab' el cabayo, habiéndolo yevau ayá él mismo. La mujer sali y dijo: "Cuidau, hijo."—"Que cuidau ni que cuidau comadre; si mi compadr' es hombre," dijo 'l rico. Antes de salir, le dijo 'l pobre á su mujer: "Hija, traime mi libro de matemáticas."—"¿Pa que quiere libros?" le dijo 'l rico, "¿pa que quiere molestarse con engorros ora que ya sabi onde sta 'l cabayo?" Y el pobre le respondió: "Compadre, usté no sabe. El libru adivino de las

matemáticas es lo más importante. Tengo que consultar seguidú al libro, y si nó no puedú hayar al cabayo." Tomó 'l librú y se jueron.

Caminaron un rato y el adivinador sacó su librú y se puso á ler. Á poco rato se paró 'tra ves y empesú á ler el libro. Así se paraba d' en cuandú en cuando y les disía á los hombres que lú acompañaban: "Vamos mal compañeros, es nesesario cambiar de rumbo." D' este modo los hasía erer qu' el librú er' el que le disía todo. Al fin ya sj asercaban onde 'l lépero del probí había dejau al cabayo y antoneses se paró 'l prob' y les dijú á sus compañeros: "Y' estamos serca del cabayo y voy á consultar al libro por última ves." Leyó 'n el libr' un ratú y dijo: "¿Ven es' ensinad' en esa cañadita? Onde mero sj acaba ai dise 'l libro que stá 'l cabayo maniau y amarrau con un cabrestó muy largo." Eos gritaron: "Pus vamos ayá pronto. ¡Carambas, qui usted si es el hombre!" y pronto yegaron y hayaron al cabayo tal y como 'l pobrí adivinador había dicho. "¿Ven como lo que dij' era verdá?" les dijo. "Seguro qu' es verdá," dijieron eos, "por vía qui usted si qui adivina todo conform' es."

Se volvieron toos con el cabayo, y el rico, cuando vido venir á su cabayo brincaba de gusto. Cuando ya yegaron le dijo 'l pobrí al rico: "Compadre, aquí sta su cabayo. Que digan estos hombres si no lú hemos hayau onde yo dije y del modo que yo le dije."—"Sí; así es," respondieron eos, "asi que consultó muchas veses su libro de matemáticas, qu' es el que lo guiaba, hayamos al cabayú en el lugar ond' el dijo y maniau y amarrau comú el dijo."—"Muchas gracias," dijo 'l compadre rico, "si algo nesesit' alguna ves no tiene más que pedilí á su compadre." Antoneses le pagó 'l dinero y el pobre se jué muy contento pa su cas' ond' incontrú á su mujer, tamién muy content' y le dijo: "Ves hija ¿qué tal me salió mi plan? ¿qué te parese del adivinador?" Antes siempre le desía ea grió cuando se nojaba, y ora como por chansiarse le dijo: "¡Seguro que te jué bien, grió negrú, advinador de mierda!"

Otro día se promulgó qui unos ladrones sj habían robau tres talegones de dinero y el rey consultab' á toos sus adivinos pero ninguno le poía disir onde stab' el dinero. Cuandú esto yegú óidos del compadre rico, ju y le dijú al rey que 'l sabí' onde staba un adivinador que sabía divinar onde staban los robos, porquí á él lj habí' adivináu el robo que lj habían hechú y que todú había salido esautamente comú el adivinador lj había dicho. "Pues mándenmely á yamar," dijú el rey, "quiero que me diga quien jué 'l que se robó los tres talegones de dinero." Jueron prontú á yamalo perú no staba en su casa. Cuando volvíu á la casa su mujer lú incontrú én la puert' y le dijo: "Ora verás, grió negrú, adivinador de mierd, 'en lo que tj has metido. Tj ha mandau á yamar el rey y dise que si no lj adivinas quien jué 'l que le robó los tres talegones de dinero, te va mandar horcar." El pobre ju y se presentó



delante 'l rey y éste le dijo: "Pus bien, yū he sabido que tú eres adivinador y te mandau á yamar pa que me digas quien me robó tres talegonos de dinero. Te doy tres dias de tiempo pa qui adivines y si á los tres dias nū adivinas, te mando 'rear." Antoneses le dijo tamién qu' iba dale dos hombres pa que stuvieran de guardias y que juera y estudiara su matematiquero. Se jué 'l pobre con los dos guardias y con su librū y se pusū á ler. Estab' el probe muy triste, pus no sabía qui haser. Cuando ya sī habían pasau dos dias les dijū á los guardias: "Ya de los tres tengo dos," queriendo disir que de los tres días de término que lī había dau el rey, ya dos habían pasau y sólo faltab' uno. Susedió que los dos guardias eran los que sī habían robau el dinero y cuando 'l oyeron disir 'ya de los tres tengo dos,' se miraron muy espantaus porque creiban que quería disir que ya tenía dos de los ladrones, qu' eran eos mismos. Otro día cuando ya spiraban los tres días, sacó 'l pobrī adivinador su matematiquerū y se pus' otra ves á ler. Despues de ler un poco dijo: "Ya de los tres tengo tres, ya no me falta nada," queriendo disir que ya 'l fin de sus tres dias sī asercaba. Los pobres ladrones temblaron de miedo y uno d' eos le dijū al otro: "Y' este carajo nos pescó. Ya' divinó que nosotros semos los ladrones, porque con el que se juyó semos tres." Antoneses 'l otro ladrón le dijū al adivinador. "Per' hombre, ya nos pescates. Toma 'quí stán los talegonos, pus ya' divinales que nosotros semos los ladrones. Ora sálvanos."—"No puedo dejalos ir," les dijū él, "tengo qu' ir entregalos al rey, y él qui haga justisia. Yo stoy obligau ir á desile que por mi matematiquero supe quien eran los ladrones, porque con el adivino cualesquier robo."—"Pero ¿qué sacas con entregarnos á que nos horquen?" le dijieron los ladrones. Danos libres y sálvanos la vida, alcabo que ya tú tienes el dinero y el honor dī adivinar ya no te lo quitan."—"Sta güeno," les dijo 'l adivinador y los dejū irs' y se jué pan case 'l rey. No cabía de gusto de ver que fásil sī había salido del apuro. Cuando yegó 'nde stab' el rey le dijo: "Su sacarrial<sup>1</sup> majestá, ai stan los talegonos de dinero. He adivinau onde staban y los truje y ai los tiene."—"¿Y onde stan los ladrones?" le dijo 'l rey. "Eso no puedū haser," le dijo 'l pobrī adivinador; "usté me dijo que le dijier' onde stab' el dinero y aquí se lo traigo. De los ladrones no me dijo nada."—"Sta güeno," le dijo 'l rey, "Es verdá lo que dises. Por premio cógetī uno d' esos talegonos de dinerū y véte." El pobrī adivinador, que ya staba temblando de miedo, salió corriendo pa su casa qui hast' alitas le faltaban. En su camino pasó por juntū el jardín de la reina y ea misma se pasiaba 'sas horas en su jardín. Cuando la rein' oyó los vítores de los que gritaban qu' el adivinador julano habí' adivinau quien sī había robau el dinerū el rey, la reina le dijū á su criada: "Voy á ver si es tan güen adivinador como

<sup>1</sup> Sacra real?

disen," y tapand' un grío con un paño, le grito: "Oyís, adivinador, adivíname que tengo tapau aquí con este paño." Y él respondió: "Bien me disía mi mujer, 'grío negro, adivinador de mierda." La reina sól' oyó que disía 'grío,' y dijo: "Adivinó, pus lo que tengo tapau con el pañu es un grío." Poco más ayá incontru á dos jóvenes que venían tamién á las buyas de los vítores, y viéndolo venir le dij' unu al otro: "Cáгатi ai antes de que yegue," y así lų hiso. 'L adivinador venía corriendo pos ya no quería más ser adivino. Ya no quería más que salir de su bochorno pa yegar á su casa. Unu e los jóvenes tapó la mierda con su sombreru y le gritu al adivinador: "Si tan güen adivinador eres, adivíname que tengu aquí abaju e mi sombrero."— "Haiga yo salido bien y mierda pa tí," le respondió 'l adivinador. "¡Vítores, vítores! ¡qué todavía va' divinando!" gritaban los dos muchachos.

### 7. EL CONEJO Y EL COYOTE

[Brer Rabbit is caught by a peasant. He escapes by a trick on the Coyote, whom he deceives again several times. The Rattlesnake, and finally the Alligator, are also deceived.]

Est' er' un labrador que tení' un' hermosa güert' y ya no sį aviriguaba con un conejo que lį hasía mucho daño todo 'l tiempo. Y lo pior era qui hasí' el mal de nochi. P' espantalu y p' ajuyentalo hiso 'l labrador tres espantajos tan grandes com' un hombre y los pusu en tres esquinas de la güerta.

No más escuresió y se jué 'l conejito pa la güerta comu hasía toa las nochís, pero esta ves se vido de repente delante dį unu e los espantajos y mucho s' espantó. Creyó 'l conejo qu' era por nada juir porque staba muy serca del qu' el creiba qu' er' un hombre, y le dijo: "No me mates, ya te vide. Vamos á correr dį aquí a l' otr' esquin' e la güerta y si me ganas me matas, pero si yo te gano me das libre." El espantajo no respondía, pero como no l' hiso nada creyó 'l conejo qui había 'sentau el desafío. "Pus vamos" dijo 'l conejo y echu á correr sim boltiar la cara. Pero redepentį al yegar á l' otr' esquina se topó con l' otru espantajo y pensó qu' er' el hombre qui había yegau antes dél. "Áque carajo, ya me ganates," le dijo 'l conejo, "pero damį otra chansa, vamos á correr otra ves y si esta ves me ganas hases lo que quieras conmigo." Así hably él coneju y se 'chų á correr con toa sus juersas y lo más resió que podía. Al yegar al' otr' esquina s' incontró con 'l ultimų espantaju y creyó qu' el hombre lį había vuelty á ganar. El conejo muy espantau le diju al hombre: "Por ví e quién, que ya me volvites a fregar. Tú si eres el diablo. Onde le ganas á correr un conejo, ¿quién serás? Pero, mira, vamos al moquete y veremos quien es más hombre." Disiendų esto, levantó 'l conejo la manu y le pegú 'n moquetį al espantajo. El espantaju era de sera y se le pegó la

manu al conejo. "Suelta, suelta," le dijo 'l conejo; "si no me sueltas te doy otro moquete," y como la pata pegada no se soltaba le dió 'l conejo con l' otra mano y esta también se pegó. Entonses el conejo muy nojau le dió con una pata, pero esa se le pegó tamién. Más nojau que nunca, le dijo 'l conejo: "Todavía me qued' una pata, y pa que veas que soy hombre con esta te voy arreglar," y le diu una patada con l' última pata y se le prendió tamién. Tuavía no se dió 'l conejo por vensidu y le diju al espantajo: "Piensas qué porque me tienes agarrau de las patas y las manos no me queda con que defenderme, pero stas equivocau, que tuavía me queda la cabeza." Y disiendu esto le dió con e' un cabezasao, pero sólo sirvió de que se le prendiera tamién en la sera.

Otro día 'n la mayana cuando jué 'l labrador al campo pa ver su güerta hayu ál probe conejo bien pegau al espantaju y lu agarro pa yevárselo pa su casa. Lu amarró muy bien y se jué pa la casa pa comersí al conejo. Cuando yegó 'l hombrí á la casa la mujer tenía l' oya yena di agu' hirviendo y el probe del conejito dijo: "Ora si voy á morir; seguro qui ai me van á sancochar."

Peru antes de matalo lo dejaron amarrau serca de l' estufa y entraron un rato pa dentro. En esto yegó 'l coyote buscandu al conejito pa comérselo. P' engañar al conejo le dijo: "¿Qué stas haciendo aquí, amigo conejito? Ven conmigo par' ir á pasiarnos."—"No," le diju el conejo, "mir' esos peroles hirviendo sobre l' estufa. Aquí van á tener orita la comida y mi han combidau. Si tú quieres tomar mi lugar, ven y desátami y aquí mismo te quedas tú hasta que vengan por tí."—"Sta güeno," dijo 'l coyote y desatú al coneju y lo soltó y s'echu én el mismo lugar del conejo esperar que vinieran embitalu á comer. El conejito muy contento s' escapó.

Cuando 'l hombr' y la mujer salieron á ver su conejo pa matalu y coselo, dijo 'l hombre: "Mir' hija, comu ha cresidu este conejo. Éste sí que va haser una güena fiesta. Vamos echalu á l' oya pa que se cuesa bien." El coyote pensó primero que lu iban á yegar pa la fiesta. 'L hombr' y la mujer lo levantaron y lu echaron en 'l agua jirviendo. El coyote, cuando vido lo que le susedía, pegú 'm brincu y anque medio pelau se l' escapú ál labrador y se ju' á buscar al conejo, muy nojau. Muy prestu alcansu ál conejito y le dijo: "Ora sí pícaro, ora sí me la vas á pagar. Ora sí te voy á comer."—"No, no me mates manito<sup>1</sup> coyotito," le dijo 'l conejo; "mira 'quí vienen unos novios y van haser una gran fiesta y darás una comelitona como tú sabes. Mira, 'quí neste guadameco de cuero t' echo pa que no más oigas los tiroteos y la músic' y comienses á bailar. Cuando stés bailando dises, 'baila coyotito,' 'baila coyotito, qui aí vienen los novios,' 'baila coyotito que stás en la fiesta,' y yegando los novios t' entruchas con eos y te la

<sup>1</sup> (Her)manito.



pones y comes too lo que quieras."—"Güeno," dijo 'l coyote, "pus échame nel guadameco." El coneju antoneses lo metió nel guadamecu y lo yevó serca dj un carrisal. Antoneses le prendió juegu al carrisal y cuando ya sj oyían las traquideras de la quemasón, le gritaba 'l coneju al coyote: "Baila coyotito, que stas en la fiesta; baila pendejo qui aí viene la lumbre." Ya las yamas estaban medio quemandu al coyote cuando salió corriendo medio chamuscau en busca del conejo que había salido juyendo. Sentau en una peña vido 'l conejo venir al coyote. Serca d' él estab' un panal dj abejas y agarrand' un palito lo metió nel panal y empesu á menialo, disiendo: "lean, lean, lean." Loo que yegó 'l coyote le dijo 'l conejo: "Mira, coyotito, lo que tengo aquí. Est' es un' escuela y aquí stán los escueleros. Pa medio día siempre me train muchos cosas muy güenas pa comer. Me train carn' e gaína, pasteles y otras cosas. Aquí státe un rato meniando 'l palitu y les dices, 'lean, lean, lean,' pa que lean sus lisiones. Yo voy irmj un rato pero 'rita vuelvo."—"Sta güeno," le dijo 'l coyote y tomando 'l palito comensu á menialo y á disir, "lean, lean, lean." El conejo que too lo que querí' era safarse salió juyendo tan apriesa como pudo.

El coyotj al fin se cansu é meniar el palitu y muy nojau meniú 'l palito murre resió disiéndoles á las abejas: "Ya no lean más," y logo sacó 'l palito pa tiralo. Las abejas nojadas pronto salieron del panal y por onde quiera le picaban. Unas le picaban en las narises, otras en la boca, otras en las orejas y algotras en la pansa y en la cola. Viendo que le picaban por onde quiera y no sabiendo qui haser apretu á correr sin saber ond' iba. Al fin yegó 'na laguna y se sambuyó pa que no le picaran más. Cuando ya no podf' aguantar adentru e 'l agua sacab' 'l hosico pero las abejas tuavía le picaban. Al fin se sosegaron y el prob' el coyote salió 'ntero picau y con los ojos voltiaus al reves y coloraus de tantas picadas que lj habían dau. Más nojau que nunca se ju' á buscar al conejo.

Cuando 'l conejo dejó ál coyote de mestro, se jué pa l' oría del mar y un caimán con su resueco lu atrayó y ya se lu iba comer. El conejo viéndose ya sere' e la boc' el caimán le dijo: "No me comás, dejami hasertj una pregunta. Dimj á que distansia puedes atrai un conejo."—"Esta güeno," le dijo 'l caimán, "véte ayá lejos." El conejo se retiru á una güena distansia pero el caimán lu atrayo' tra ves. "Ora verás como te pudy atrai más lejos dijo 'l caimán. Véte más lejitos ora." El conejo se jué tan lejos qu' el caimán no pudy atraílo. "¿Puedes atraími ora?" le dijo 'l conejo. "No, no puedo," respondió 'l caimán. "Pus si no puedes, has juersa," le dijo 'l conejo. El caimán his' una juersada pero no pudy atrai al coneju y dijo: "No puedo, no puedo."—"Pus si no puees, quéate queriendo, por pendejo," le dijo 'l conejo. El conejito se jué corriendo muy contento de salvarse del caimán,

cuando yegó 'l coyot' entero chamuscau y picau de las abejas. Si arrimó tan serc' al caimán qu' el caimán lų atrayó y ya se lų iba comer cuando 'l coyote le dijo: "No me comas caimán; ¿qué no me ves entero chamuscau y entero picau? Ando buscand' un pícaro conejo que me jugú 'n plan. "Es 'es el mismo que me planió 'rita mismų á mí," le dijo 'l caimán. "Mira," le dijo 'l coyote, "ay viene, yo lų irj á pescar y entre los dos no lo comemos."—"Esta güeno," le dijo 'l caimán, "and' y péscalo." El coyote se jué pa ver si pescab' al conejo, pero el coneju estaba serc' e su ajuero, y cuando vía qu' el coyote si asercaba se metía nel ajuero. Cuando 'l coyote se retiraba salí' el conejo 'tra ves pero no más lo vía venir y se metía nel ajuero 'tra ves. Así stuvieron un rato cuando 'l coyot' incontrú 'na víbor' y le dijo: "Ora sí te como, víbora."—"No, coyotito, no me comas," le dijo la víbora, "mi carne nų es tan güena como la del conejo."—"Pus, mira," le dijo 'l coyote, "and' y métet' en aqul ajuerų y sácami al coneju y te doy libre."—"Esta güeno," dijo la víbor' y se jué pal ajuero. El conejo qui habí' óido too lo que disian s' escondió nun lau del ajuero cuando la víbor' entrų y nų hayó nada. Se quedų adentro pa ver si entraba 'l coneju y el conejo cuando si asercų á su ajuero vido los rastros de la víbora y antes d' entrar dijo: "¿Cómo stas cuebita mía?" La víbora no respondía y el conejo se jué disiendo: "No soy tu tonto pa que me pías." Antonses la víbora pensó que si respondía 'l coneju entraba y cuando volvió 'l coneju y dijo 'tra ves: "¿Cómo stas cuebita mía?" la víbora le respondió: "Cómo siempre mi buen conejo."—"Pero mira," dijo 'l conejo, "yo no sabía que las cuebas hablaban. Anda y engañ' otro que yo no soy tu pendejo," y se jué.

El coyote siguió persiguiendų al coneju hasta qui al fin lo volvíu incontrar serca del mar y le dijo: "Ah, pícaro, pensabas que t' ibas á safar, pero no te valió. Ora si vengo con hambre y ora no te me vas."—"No manito coyotito, no me mates," le dijo 'l conejo; "mira aquí que queso tengo ai tan güeno." Y nų era más que la luna que se reflejab' en 'l agua. "Pus ¿cómu hasemos pa comernos el queso?" dijo 'l coyote, "que ya me muerdo dı hambr' y tengo que comer algo presto."—"Mira," le dijo 'l conejo, "lo qui hay qui haser es que yo tı amarr' esta piedr' al pescueso con este mecate y antonses te tiras al queso contui<sup>1</sup> piedra y así sacas al queso."—"Haslo presto, que ya no veo las horas de comerm' el queso," le dijo 'l coyote. Asina lų hisų le dių 'n güen arrempujón al coyote que lų hisų irsı á pique, y el conejo se safó.<sup>2</sup>

<sup>1</sup> Con todo y.

<sup>2</sup> I have two more versions of a series of anecdotes which constitute more interesting "Brer Rabbit" stories. The present version is the longest and best. In one of the versions not published I find incidents I and IV of the "Mexican 'Brer Rabbit' Stories" published by Marden in *M. L. N.*, XI, pp. 43-46. Nos. II and III of Marden's article do not occur in any of my versions. Contrary to Marden's view, I am of the opinion that

## 8. LOS DOS LADRONES

[A Spanish thief and a Mexican thief meet and decide to travel together. They reach Spain and rob the King. One of them loses his life in a second robbery in the palace; and the other one is about to be captured, but escapes by trickery.]

Dos ladrones, uno d' España y otro de Méjico, habían óido disir de sus hasañas y querían incontrarse pa ver quien era mejor ladrón. S' encaminaron p' incontrarse y logo que ya s' asercaban no tenían balor pa verse. Á corta distansi 'uno del otro camparon y toa la nochi velaron sin yegar á verse. Al fin cuando y' era de día, s' asercaron y se saludaon y se dijicon quien eran. El ladrón d' España quería yevarse con él p' Españ' al ladrón de Méjico y el ladrón de Méjico quería yevarsí al d' España.

Al fin el ladrón de Méjico le diju al d' España: "Pus antes e too, vamos á ver quien es mejor ladrón. ¿Ves es' águil' en esí árbol en su nido? Voy á ver si le robo los güevos sin sentir. Y si me siente subes tú, y si tú se los robas sin que te sienta, tú eres mejor ladrón."—"Muy bien," respondió 'l español, "pus sube tú." Se jué 'l ladrón de Méjico pal árbol y subía con tanto cuidau qu' el águila ni lo sintía. El ladrón español, s' echó 'n la bols' unas piedras y sin que 'l otro lo sintiera subió 'l árbol atras él. El mejicano subiü hásta 'l nidü y sin que 'l águila lo sintiera le robó too los güevos y se los echü én la bolsa dj unü en uno. Pero cada güevo que s' echab' en la bolsa el ladrón español se lo sacab' y se lo metí' en la suy' y le metí' una piedra 'n su lugar. Bajü el ladrón de Méjico con mucho cuidau, perü antes él con más cuidau ya 'bía bajau el español con los güevos del águil' en su bolsa. "¿Yites como se los robé sin que me sintiera?" le diju al español. "¿Ónde stan los güevos?" le dijo 'l español. El ladrón mejicanü antonses se metió las manos en la bolsa pa sacar los güevos y sacó las piedras y dijo: "Pero ¡válgame dios! otro mejor ladrón que yo mij ha robau los güevos que yo le robí al águil' y mij ha dau estas piedras." El mejicanü antonses se dió por vensidü y los dos juntos se jueron p' España.

Lueo que yegaron España desiyeron robale las riquezas al rey y la primer nochi 'sieron un grande robo. El rey no sabía qui haser y consultó con un ladrón siego. El siego l'j aconsejo que pusiera caenas arredor de toa la casa pa que naye puyer' entrar sin haser ruido. Los ladrones oyeron disir de la treta y en la nochi se subieron al techo y uno

all the New-Mexican as well as the Mexican "Brer Rabbit" stories are of European origin. I hold it as a dogma, as I say in the introduction to this article, that practically all the New-Mexican Spanish folk-lore material is traditional; i. e., its sources are to be found in the Spain of the fifteenth to the seventeenth centuries. An interesting element in the above New-Mexican folk-tale is the trick played on the Alligator by the Coyote, before the latter is drowned by the Rabbit.



colgu á'l otro y así golvieron haser otro robo. El rey golvju á consultar con su ladrón siego y antoneses li aconsejó 'l siego que pusiea campanitas por toa la casa pa que naye pudier' entrar sin sonar alguna. Los ladrones oyeron disir de la tret' otra ves y el ladrón mejicano le diju al otro: "Esta nochí me descuelgas á mi con un cabresto di onde pueas y cuand' oigas sonar las campanitas me jalas onque salgas con mi cabes' y dejes mi cuerpo."

Así lu hisieron y cuando 'l ladrón español descolgu al mijicano que staba 'marrau del pescueso, pronto sonaron las campanitas. El ladrón español jaló con toa sus juersas y se jué con la cabeza dejandü al cuerpo ai mesmo. Logo que yegu á la casa del muerto, su mujer, que viví' aí con él, comensu á yorar sim poder consolarse. El rey muncho se maravío de ver en su cas' un cuerpo muerto. El ladrón siego li aconsejó que yevar' el cuerpo muerto por toa las casas y qui onde yoraran aí viví' el otro ladrón. Asina lu hisieron y cuando pasaron con el cuerpo por ancasa la viuda, ea yoró y marcaron en la puerta con sangre, comu habí' aconsejau el siego:

"Aquí yoraron,  
Porquí aquí robaron."

Después se jueron pa desili al rey que mandar' á prender al otro ladrón onde stab' el letreru e sangre. Pero 'l astuto ladrón español tavía se supo safar, y logo que los el cuerpo muerto se jueron salió 'n la noch' y escribió con sangre 'l letrero qui habían escritu en su cas' en toa las casas de la suidá y hast' en el palasiu el rey. Cuando jueron á buscar la cas' onde staba 'l letrero pa pescar al ladrón, hayaron el letrero 'n toa las casas y el ladrón s' escapó.

#### 9. EL RICO Y EL POBRE

[There were two compadres, one rich, the other poor. The poor man goes for wood and finds a robber's cave full of gold. He loads his asses with gold and goes home. To measure their gold, they ask their rich neighbor for the *almud*. On returning it, a gold coin betrays their wealth. He reveals the secret, and the next day both start for gold. On the third day the avaricious rich man goes alone for more gold, locks himself in the cave, and is killed later by the robbers.]

Vivían en sierta suidá dos compadres, uno murre rico y el otro murre pobre. El ricu era muy embidiosu y casi nunca li ayudab' á su compadre pobre. Las comadres sí se querían y escondidas de sus maridos se vesitaban y platicaban. El pobre tenía dos burritos y en eos iba por leñ' al monte pa 'ser la vida. D' este modu has'a sufisiente pa vivir anque pasaban la vida con dos mil trabajos.

Una ves que jué 'l compadre probi al monte por leña susedió que se

l' enfermú' nū e los burritos y tuvo que quedarse toa la noch' en el monte. Logo que s' hiso nochí se subj' ún pino pa ver que vía, pus habí' óido disir qu' en ese lugar se juntab' en la noch' una gavía de ladrones. Soltó los burros y escondió las sías y se subjū á la mera cumbre del pino pa ver que vía. Á poco rato sintiú 'n tropel y se l'infrió la carne de temor, pero s'hisū el juerte y esperó. Poco despues jueron yegando los ladrones con gran tropel y se preguntaban unos á otros: "¿De quién serán estos burros? Seguro quj andan perdidos." Se jueron antoneses pa toas partes pa ver s' incontraban al amy e los burros pero nū hayaron nada. El del pino miraba todo lo quj hasían y vido qu' el capitán de la gavía sj asercū á un lugar serca del pinū y dijo: "Maria puerta, ábrete," y una puerta sj abrió que conduś' una cueva muy grandj onde entraron los ladrones y onde tenían toos sus tesoros. Logo qu' entraron los ladrones á la cueva le dieron al compadre probe ganas dj apiarse del pino p' echar á juir, pero de miedo que no salieran agarralo no sj apió. Toa la nochí s' estúo sin dormir esperandū á ver que l' iba suseder. Los ladrones salieron de su cueva 'la madrugá antes de quj aclarara, pus así hasían siempre pa que no los vieran salir. El del pino los vió salir y casi no podía resoyar de miedo. Cuando ya toos habían salido saljū ál último 'l capitán de la gavía y al salir dijo: "Maria puerta, siérrate," y la puert' e la cueva se serró. Después e que toos se jueron el pobrí abajó del pinū se jū' á buscar sus burros y sus sías y los ensió. Antoneses se jué pa la cueva de los ladrones y dijo: "Maria puerta, ábrete," y la puerta sj abrió y entró. Nomás entru ádentru e la cueva y incontrū ápilonaus por toas partes sacos de dinero, y el pobre que nunc' en su vid' había vistū esos dinerales sj asombrū ý no sabía quj haser. Al fin dijo: "Manos á l' obr'," y se pusū echales orū á los burros hasta que los cargó con todo lo que poían cargar. Salió 'ntoneses de la cuev' y dijo: "Maria puerta, siérrate," y la puerta se serró. Antoneses jū' ý les echū á los burros poca leñ' ensima pa que no malisiera nayen lo que yevaba y asina s' encaminó pa su casa. Yegó muy de mayan' á su casa y antes de que su mujer se levantara tuvo tiempo pa meter todo 'l orū adentru y lū escondió nun lugar onde naye lo viera. Logo quj acabó de guardalo bien jū' á recordar á su mujer. Cuando lo vidū ea le dijo: "¿Quj hay? ¿porqué no volvites ayer? Toa la noch' he stau con cuidau y casi nū he podido dormir."—"Pos ora sí, duerme too lo que quieras," le dijū él, "porquj ora semos murre ricos. Ven acá y mira 'l dineral qu' he traido. Ora semos más ricos que mi compadre." Antoneses la yeou ý l' enseñó todo 'l dineral quj había traido y quj habí' amontonau en un rincón de la casa. "¿Ves estos talegones?" le dijo, "toos están yenos de pur' oro."—"¿Per' onde te robates todū ese dineral, bárbaro?" le preguntū éa. Antoneses él le contó lo que lī había susedidū en el mont' y todo lo de la gavía y ea muy contenta

le dijo: "Pero ¿cómo vamos haser ora pa contar el dinero?"—"No seas tonta," le dijo su marido, "anda pan case mi compadr' y pídele 'l almur pa medilo. Pero cuidate, no vaan á malisiar algo. Diles que lo queremos pa midir trigo." La comadre jué y le pidijū á su comadre 'l almur y aí midieon el dinero. Midieron y midieron onsas dij orū hasta quī al fin acabaron. "Mañana voy ir por más," le dijū él. "No, no quiero quī arriesgues tu vida," le dijū ea, "alcó que con lo que tenemos es suficiente."—"No más un viaje más, hija," le dijū él. Muy de mayana se ju' ótro día pa la cueva y hayó todo quietū y volviū entrar y cargó 'tra ves á sus burros de todo 'l oro que pudo. Se jué pa cas' otra ves y miyeron otra ves un dineral. "Ora y' es güeno que vayas y le yeves 'l almur á mi comadre," le dijo 'l pobri á su mujer. Ea ju' y se lo yevó y por mala suerte se quedó nel plan del almur un' onsa dij oro que eos no reflejaron. La comdre rica l' enseña á su marido l' onsa dij orū á su maridū y le dijo: "Mira, tu compadr' es más rico que tú. Tú cuentas el dinero, perū el lo mide 'n almures."—"¿Cómo lo sabes?" le dijū el compadre ricū á su mujer. "Lo sé d' este modo," le dijū ea, "quī ayer me pidió mi comadre 'l almur y me dijo qu' era pa midir trigo, per' hoy que me lū ha gueltu incontre' l' onsa dij oro pegad' en el almur."

Antoneses 'l embidioso se jué pan cas el probe pa ver si sabía si su compadre era de veras ricū yegu' y le dijo: "¿Comū está compadrito? ¿cómo lī ha ido? ¿qué tuavía sta nojau conmigo? Y' es tiempo dij haser las pases y vivir en armonía como Dios manda." El compadre probe s' espantó de ver el cambio tan redepent' en su compadr' y malisió que ya 'bía malisiau algo, pero lo disimulū y le dijo: "Yo no stoy nojau. Usté es el que sta nojau que nunca mī habla."—"No compadrito, ya no stoy nojau. Que si olvide todo. Es güenu haser las pases. Venga con mi comadri á pasiar se y haremos las pases." Logó que se jué le dijo 'l compadre pobri á su mujer: "Si vieras, hija; pienso que ya mi compadre ya malisió algo. Vinū á verm' esta mañan' y mī habló murre gente, y me combidó que juéranos yū y tú á velos él y á mi comadre."—"¡Ja, ja!" dijū ea, "este güeso quiere sal. Déjalos no les hagas casū hasta ver que resulta." Asina lū hisieron y no jueron á pasiarsī an case sus compadres.

Otro día muy de mañanita vino 'tra ves el compadre ricū y saludándolos muy contento dijo: "Güenos días, compadrito. ¿Qué tal como no nos han idū á ver? Pero ya quī ustees no van á vernos, mañana vamos á venir á velos nosotros."—"Esta güeno," le dijo 'l otro, "los esperaremos." Vinieron á pasiarsī otro día y hablaron sobre diferentes cosas, pero nada le sacaron al compadre probe. Al fin vin' un día 'l ricū y le preguntū al otro: "Compadre, ¿pa que vino 'l otro día mi comadri á pidile 'l almur á su comadre?"—"Pa midir trigo, compadre," le respondió 'l otro. "Ande, compadre," le dijo 'l rico, "no



diga mentiras. Yo sé muy bien pa que lo pidió. Lo pidió pa midir onzas dj oro, comu ésta," le dijo mostrándole l' onsa qui habían dejau pegad' en el almur. "Asina será," le dijo 'l otro que ya no podía negalo. "Pus ora dígame como si ha hecho tarre rico," le dijo 'l compadre rico. Dígame dj ondj hub' uste dineros, usté qu' era tarre de probe."—"Si usté me promete no desilij á nayen yo le diré como l' hube," le respondió 'l probe. Antones el rico le prometió guardale 'l secreto y el otro le platicó toda l' historia de la gaví e ladrones y de la cuev' y comu había traido ya dos veses sus burritos cargaus e dinero. 'L embidioso, qu' era tamién muy codisioso, no cabía de gusto cuando supo qui había tuavía mucho dinero más en la cueva. "Vamos, compadrito," le dijo, "vamos á preparar los burritos p' ir á trai otra carga dj oro."—"Ay iremos algún día," le respondió 'l probe. "No, nu hay que tardar," le dijo 'l rico, "mire qu' en la tardansa sta 'l peligro." Al fin l' otro consintió y quedaron en partir pa la cueva otro día muy de mañana.

Muy tempranito salieron con los burritos muy bien preparaues, pero se perdieron en el camino y dj aquí á qui hayaron el camino y' era tarde. Desiyeron esperarsí hast' otro día y soltaron los burritos pa que comieran, escondieron las sías y cuando y' era tarde se subieron al pino pa que no los fueran á ver los ladrones. Ya scuro comensaron á yegar los ladrones con gran buyas y traiban dinero y otras cosas que si habían robau ese día. El rico, loo que los vido vinir comensu á temblar de miedo, que ya mero se caiba del pino. "Nos van á matar," le dijo á su compadre probe. "Nu haga ruidu y no tenga miedo," le dijo 'l compadre probe, porque si nos sienten estamos perdidos." Al fin los ladrones entraron toos á la cueva y los dos compadres s' estuvieron toa la nochí recordaus esperandu á que yegará la mañana. Lueo que comensu á clarar salieron los ladrones de la cueva lo mismo qui antes y prontu abajaron del pino los compadres y se jueron pa la puert' e la cueva. El compadre pobre dijo: "Maria puerta, ábrete," y la puerta si abrió y entraron. El compadre codisioso se vislumbró de ver tant' oru y pronto comensaron á cargar á los burros con el dinero. Echaron todo lo que puyeron y se jueron pa sus casas. Yegando, dividieon su oru y cad' uno se jué con su parte pa su casa. El codisioso, loo que yegu á su casa le dijo á su mujer: "¿ves todqu estj oro? Pos mucho más hay taví' en la cueva, y ora que ya mi compadre m' enseñó 'nde stá voy ir yo sol' ora pa trailo pocu á poco pa mí. Mañana prevenmij á la madrugada p' ir y ganarlij á mi compadr' y salir antes él. Y si vienj á preguntartj ondj ando, dile qui andu en otro lugar y no le des en que malisiar. Asina cuandu el menos piense ya yo lu he planiau."

Se jué 'l avariento muy de mañana pa la cuev' á robar oru y yegu al lugar muy pronto. El compadre probe no l' importó, pus le dijo á su

mujer ese día: "Ya yo no voy á la cueva. Y' he arriesgau sufisiente, y además ya tenemos sufisiente pa vivir toa la vida." En lugar d' ir al monte se jué pa la cas' e su compadre pa ver como staba. Lueo que yegó le diju á su comadre: "Güenos días, comadrita, ¿ónde sta mi compadre?"—"And' en la plas 'en un negosio que nū acab' hasta mañana," le dijo la comadre. El rico yegü á la cueva y dijo: "Maria puerta, ábrete," y la puerta sj abrió y entru y yenó los sacos que yevó p' echar el dinero, los cargó 'n los burros y volvió 'ntrar en la cueva pa sacar más oro toavía. Pensando que ya staba juera, y loco de contento que staba, dijo: "Maria puerta, siérrate," y siérrase la puerta y quédase 'nserrau adentro. Espantau y medio loco de miedo de ver que sj habí' enserrau, comensu á gritar: "Maria puerta, ábrete," pero nū había modo, porque sólo dī ajuera sj abría. Gritab' y rabiab' y patiab' y le' echaba reniegos á su compadre, pero de nada le servía. Ai se stuvu hasta que yegaron los ladrones. Logo quī abrieron la puerta lū agarron y lo mataron y asina murió por avaru y codisioso.

#### 10. JUAN SIN MIEDO

[John the Fearless was educated with a priest, his uncle. On all occasions John would eat the best things available, and the priest was deceived. The uncle tries to frighten him by sending him at night to the church for his breviary. John knocks down by hard blows the men stationed there, and returns without fear. The priest is deceived again, and he decides to send John home to his parents. His mother is very happy to see him, and hastens to show him the beautiful quail she has purchased. John the Fearless goes to see them, the lid of the box is raised, one flies out, John is frightened and falls dead.]

Juan sin miedu er' un muchacho muy travieso que jué 'ducau con los padres. Dende joven dió señas de ser un hombre mu valiente y los curas no sabían quī haser con él. Un día, le dijo 'l cura: "Mañana tengo qu' ir á disir misa un pueblito serca dī aquí y quiero que tú vayas connigo." La mañana siyente, le mandó 'l cura qu' ensiara las mulas y apreviniera algo pa comer, y que no dejará d' echar seis güevos cosidos en las maletas de la sia.

Loo que salieron, á poca distansia, tiró 'l padri un pedu y le diju á Juan sin miedo: "Cómet' ese güevo, Juan," y Juan se comiū unu e los güevos quī habí' echau en las maletas. Poco después volvió 'l padri á tirar otro pedu y le diju á Juan otra ves: "Cómet' ese güevo, Juan," y Juan se comió 'tro güevo de los que traiban en las maletas. Después quī habían caminau otro rato tiró 'l padri otra ves otro pedu y le diju 'tra ves á Juan: "Cómet' ese güevo Juan," y Juan otra ves se comiū unu e los güevos. Asina se siguió peyendo 'l cura 'sta que Juan se comió lo seis güevos que traiban.

Cuando yegaron á la cas' ond' iban á parar el cura le preguntu á

Juan por los güevos, y Juan le dijo: "¿Qué guevos?"—"Los que te mandé qu' echarás en las maletas," le dijo 'l padre. "Pus ¿no me mandú sté que me los comier' en el camino, cuando venía peyéndosi uste?" le respondió 'l muchacho. "Los pedos te dije que te comieras, no los güevos," le dijo 'l cura.

Otro día, después e la misa se jueron el cur' y Juan pa su casa. Loo que yegaron, le dijo 'l cura: "Ora v' y mat' un poyo pa mi almuerzo." Asina ly hiso Juan como 'l padre le mandó, y logo que ya staba bien cosido se comió Juan una pata del poyu antes de servírsely al padre. Cuando 'l padre vidy al poyu en la mesa con sól' una pata, le diju á Juan: "Pero ¿qués esto? ¿Qu' este poyo tiene no más una pata?"—"Sol' una," respondió Juan. "Pero, ¿comy ha de tener sól' una pata?" le dijo 'l padre. "Asin' es," le dijo Juan, "toos los poyos el corral tienen sol' una pata cad' uno." El cura sali y á ver á los poyos junto con Juan y vido que los poyos estaan paraus toos en una pata cad' uno escondiendo l' otra. "¿Ve cómo no tienen más dj una?" le dijo Juan. Antoneses el cura les di y ún chiflidy á toos los qu' escondían una pata y toos salieron corriendy en sus dos patas. "Oh," dijo Juan, "si yo he sabidy eso ly hubiera pegau un chiflidy al que maté."

Ya no sj aviriguaba 'l cura con Juan y un día lo yamy y le dijo: "Tom' estos do riales, y anda la plas' y cómprame do riales dj hay y do riales de nū hay."—"Gueno," dijo Juan sin miedo y salió 'n busca de lo que l' encargaron. Anduvo por muchos lugares, pero tos le disían qu' eso qu' el buscaba no se podí' incontrar. Al fin incontró 'tro más lépero qu' él y le dijo: "Dame lo do riales y yo te traigo lo que tú buscas."—"Muy bien," le dijo Juan. Antoneses jué 'l lépero solity y cort' ún nopal y le quitó las espinas dj un lau y lo 'mbolvió 'nun paño. Vino pronty y le diju á Juan: "Aquí tienes lo que quieres. Mira, ven atócalo con la mano." Disiendy esto ly ofresiy á Juan sin miedo 'l lado de las espinas y Juan al agarralo le picó la man y grito: "Ay."—"Pus deste lau nū ay," le dijo 'l lépero, mostrándole 'l lau que no tení' espinas. Juan se jué pa su casa muy contenty y le dijo pronty al cura: "Aquí traigo lo que m' encargó."—"Á ver," le dijo 'l cura, y Juan ly ofresió 'l nopal embuelto en el paño, dándoselo por el lau de las espinas. "Ay," grito 'l cura. "Pus deste lau nū hay," le dijo Juan, enseñándole 'l otro lau el nopal.

Antoneses el cura determinó darly una lesión á Juan y ju' y les avis y á tres de sus parroquianos que se vistieran como dijuntos y que se pararan en l' escalera del cor y adentry e l' iglesia y les dijo qu' en la noch' iba mandar á Juan pa que ly espantaran.

Hisieron comy el cura les dijo. Uno se par y ál pie de l' escalera, otr y en el medio, y otr y arriba.

En la noch' el cura yamy á Juan y le dijo: "Juan, se mj olvidau mi



breviario. Lo dejé nel coro sere' e la muerte y quiero que vayas á tráimelo. Mira bien y no te vayas espantar."—"¡Qué m' he d' espantar!" le dijo Juan y se ju' á 'ser el mandau.

Entru á l' ilesia y s' incontru ál pie l' escalera con el primer hombre que se quejaba disiendo: "¡Ay, ay, ay, ay!" Juan no le tuvo miedo y le dijo: "¡Qui hay ni qui hay! Déjame pasar," y disiendu esto le dió sus güenos golpes y se pasó. El segundo y el tersero lo querían detener de la misma manera peru á eos también les dió sus güenos golpes y se pasó. Hayó 'l breviariu y se lo yevu ál cura. El padre le dijo: "¿Qué vites? ¿Qué no tuvites miedo?"—"Vidi á tres que no me dejaban pasar y que se quejaban disiendo: "¡Ay, ay, ay, ay! pero yo no les tuve miedo y les di una soba antes de que me dejaran pasar."

Ya nu hayab' 'l cura qui haser con Juan y al fin desidió darli ún güen susto. Lo mandu ún lugar di onde tenía que golver y pasar de nochi por una cas' onde sñ apareśían dijuntos.

Juan sin miedo pasó por onde sñ apareśían los dijuntos pero como no tenía miedo nada vidu y volviu á su casa sin que nada li aconteciera.

Antones el padre desidió mandar á Juan sin miedo con sus padres. Se jué Juan pa su casa, y su madre staba muy contenta cuando yegó. Antes de que Juan yegara había comprau su madri unas codornises muy bonitas y cuando yegó se las ju' énsenar. Luco que levantó la tap' el cajón salió voland' un' e las codornises, y Juan sin miedo al vela salir redepente cayó p' atrás muerto de miedo.<sup>1</sup>

## II. JUANITO 'L GÜEN HIJO

[Juanito, youngest of three sons of a poor couple, goes out to seek his fortune. He is tempted to take a short cut, but remembers his mother's advice to keep to the road. His dutifulness (it seems) procures him service with a certain old man, who performs various miracles, restoring the aged to youth, and bringing the dead to life. He turns out to be the Lord. Before returning to heaven, he gives Juanito certain gifts, as well as a grant of life and continued youth. When Death appears, Juanito entraps him by means of one of the Lord's gifts (a pear-tree, as in the familiar folk-tale), and gets an extension of the term of his life. At the end of this period he plays a somewhat similar trick on Death by means of the second of the gifts, and

<sup>1</sup> This tale corresponds in many respects to the Lorraine folk-tale, No. LXVII of E. Cosquin in *Romania*, x, pp. 148-158, "Jean sans peur." In both, the fearless young man is sent to his uncle, a priest, who attempts to frighten his nephew. The church incidents are not identical, but the trick is essentially the same. Then follows a series of incidents entirely divergent. No princess, and no question of marriage, appear in the New-Mexican version. The end is not essentially the same. "Jean sans peur," who was never frightened in his life, trembles at the sight of a sparrow in the Lorraine story, and is forced to marry; while in the New-Mexican tale, "Juan sin miedo," who also had feared nothing, falls back dead at the sight of a quail that flies unexpectedly. For other European versions of this interesting tale, see Cosquin.

so gets his life prolonged again. When this period has expired, Death takes Juanito to heaven. On the way they pass hell. Juanito plays cards with the Devil (using a pack that always wins, another gift), and sets free all the souls. When he reaches heaven, the Lord pardons these, and Juanito enters into glory along with them.]

Habí' um biejesito y una viejesita que vivían en una suidá y tenían tres hijos, dos muy cresidos y dj arrilb' e veintj años d' edá y el chiquito, quese ya maba Juanito de quinsj anos qu' era 'l único que les daba lo poco que ganaba pa mantenelos. Los dos mayores eran unos holgasanes y pícaros y lo poco que ganaban lo gastaban em bisios y ni siquier' iban á ver á sus padres. Al fin eos se juearon á vagar por el mundy y Juanito se quedó solo con sus padres. Ansina staban viviendo probemente y cuando Juanito vido que con lo poco que ganaba no podía mantener á sus padres, desidió ir á buscar fortuna otro pais. Les diju á sus padres su plan y les pidió la bendisión perq' eos al principio no lo dejaban, pus creiban qu' iyéndon' él no podriam bivar. Él les dijo que ya casi no podían haser la vid' onde vivían y qu' él nunca los olvidarí' y que volvería presto. Al fin sus padres l' echaron la bendisión y partió de su casa sin saber par' onde.

Caminó todo 'l día y ya muy tarde yegü á un lugar onde sj apartab' una vereda del camino por ond' iba. Se parú 'n rato sin saber por ond' irse y diju entre sí: "Esta vereda será más corta pa yegar á la población. Pos disen que par' eso sj hasen las veredas, pa recortar la distansia." Però sj acordó que su madre lj había dichy antes de salir que no dejara camino por vered' y no quería desobedecer á su madre. "Pero voy á comer un poquito," dijo "y logo veré." Entoes se disvjú 'n poco del caminy y se pusy á comer un pocu el bastimento que traiba. Cuando y' iba cabandy e comer vido venir par' onde stab' un hombre viejo de güen' aparensia y agradable. Juanito, comy estaba bien criau, se paró nomás lo vido venir, y se quitu el sombrero y lo saludó. "¿Quj andas hasiendo por aquí, joven?" le dijo 'l ansiano. "Salí de mi cas' esta mañana pa ver si hago la vida," le respondió 'l joven. "Tengu á mis padres que son ya viejitos y onde vivía ya no podí' haser la vid' y salí pa ver si podí' haser más. Y como mis dos hermanos mayores sj han idy y ny ayudan en nada yo solo mantengu á mis padres. Yo salí con el permis y con la bendisión de mis padres y creyo que Dios mj ayudará."—"Seguro," le respondió 'l viejo. "Dios les ayuda los hijos güenos y obedientes y á tí también tj ayudará."

"Dígame, güen señor," le dijo Juanito, "¿será güeno tomar esta vereda p' ir á la población, ó será mejor seguir por el camino?" Disen que las veredas son más cortas que los caminos, però cuando y' iba tomar la vereda mj acordé que mi madre mj aconsejó que nunca dejara camino por vereda. Por eso me pusí á comer aquí para ver comy

hasía. Dígame usted como será mejor haser.”—“Mira joven,” le respondió ‘l ansiano, “las veredas son muy peligrosas. Además es mejor que sigas el consejū e tu madre. Los que siguen los consejos de sus padres siempre les va bien. Y dime, ¿par’ onde piensas ir?”—“Par’ onde Dios me yeve,” le dijo Juanito, “voy á seguir el camino por no desobedecer á mi madre.”—“¿Quieres trabajar conmigo?” le dijo ‘l viejito. “Yo te comprendū y te pago cada dí un peso. Too lo que tienes quí haser es acompañarme.”—“Con mucho gusto,” le respondió Juanito. “Pero quiero que me dé dies pesos adelantaus pa compraes provisiones á mis padres.”—“Esta güeno,” le dijo ‘l ansianū y sacó dies pesos y se los dió. “Pos ora voy á ver á mis padres pa yeuales este dinerū y compraes provisiones hasta que güelva. Mañana guelvo.”—“Güeno,” le dijo ‘l ansiano. “Aquí t’ espero.” Se jué Juanito y iba tan contento que no cabí e gusto. Y’ escuro yegū á su cas’ y les platicū á sus padres todo lo que lī había pasau y le dijū á su madre que lo recordara tempran’ otro día, p’ ir á comprar las provisiones antes d’ irse.

Otro día se levantó muy de mayan’ y le pidí á su madre la yave la petaca pa sacar el dinero quí había guardau ea cuandū el se lo dió. Tomó la yave y al abrir la petaca se sorprendiū ál hayala yena di onsas di orū además de los dies pesos. Juanito le dijū á su madre que la petac’ estaba yena di onsas di oro y ea le dijo: “Perū hijo de mi alma ¿dī onde trujites este dineral? ¿Ond’ hisites este robo?”—“Yo no me lo robé madre,” le respondió Juanito, “no sé dī onde venría.”—“Pus si la petac’ está rasa dī oro le dijū ea.”—“Pus dame los dies pesos p’ ir á comprar provisiones y deja lo demás, quí ay se sabrá quien es su dueño.” Se ju’ ántonses Juanitū á trai las provisiones y después e trailas l’ echaron la bendision sus padres y se ju’ ótra ves par’ onde lo speraba su patrón. El patrón lo stab’ esperandū y logo que yegó le dijo: “¿Ves aquel montī ayá? Hast’ ai teemos qu’ ir esta nochi.” Se jueron y caminaron todo ‘l día y ya ‘n la tarde yegaron á l’ oría del monte saliendū á un vayi y ai s’ encontraron con un pastor que cuidab’ un atajo dī ovejas. Juanito que ya se sintía muy hambriau y muy cansau le dijū á su amo: “Yo tengo munchū hambre patrón si me d’ ún peso voy á comprarlī um borregū al pastor pa comer esta nochi.”—“Güeno,” le dijo ‘l patronsito, y le dió ‘l peso. Juanito se jué corriendo p’ onde stab’ el pastor y le dijo: “¿Qué no me puce vender um borregū, amigo?”—“No,” le dijo ‘l pastor, “son dī otro.”—“Per’ uste las cuida y están en su cargo,” le dijo Juanito, “si me vendī una l’ entriega ‘l dinerū á su amū y él no se nojará con uste.”—“Güeno,” le dijo ‘l pastor y le pesc’ ún borrego gordo. Juanito l’ entregó ‘l dinerū y se jué con el borrego p’ onde staba su patronsito. “Aquí sta ‘l borrego,” le dijo. “Güeno, mávalo pa comer,” le dijo ‘l patrón. “Mientras yo duermo, mátalū



y desuélalo bien; limpia bien el corasonsity y las asaduras y le cortas la cabesita y logo lo tatemas y ly asas bien y cuando sté too listo me recuerdas. Juanito sj apuró porqu' era muy hombrote y porque tenía munchu hambre. Logo que desoyu ál borreguito, le sacó las asaduras y el corasonsity y le cortó la cabeza. Antoneses lo puso too sore las brasas pa 'ser la tatema. Cuando yo staba todo bien cosidu y que sintió 'l güen olor y vido que todo staba muy bien tatemado, tomó 'l cuchíu y le cortú 'n pedasity el hígado. Lo probu y dijo: "Áque güeno stá. Voy á comérmely y le digu á mi patronsito que no tení' hígado." Asina ly hisu y se lo comió todo. Antoneses tomú 'n peasity el corasonsity y lo probu y viendo que staba tan güeno, dijo: "Voy á comerm' el corasón y le digu al patrón que no tenía corasón," y asina ly hiso. Tenía tantu hambre que tuavía no yenab' y abrió las quijadas de la cabes' y agarró 'l cuchíu y le cortú 'n piasity e la lengua. La probu y vido que staba muy güen' y se comió tamién la lengua. Antoes ju' y recordu á su amo con miedo por lo que sj había comido. El patrón pronto recordó y los dos se sentaon á comer. Comieron y Juanito staba siempre con el mico qu' el patrón le preguntara por las partes que sj había comío, pero nada le preguntó. Al fin, lueo qui acabaron de comer, le diju á Juan: "Junta bien la carne que quedó, Juanito; échal' en un saco pa yevala. En aquea montaña que ves aá, ay vamos á dormir esta nochi." Juanito hiso lo que le mandó su patrón y se jueron. Lueo que yegaron senaron, y antoes le diju 'l hombrí á Juanito: "Muy serca dj aquí, hay un pueblo. Mayana te vas muy demayana pal pueblu y la primer casa qu' encuentres hay dos viejesitos. Vas y te stas ajuer' y cuando salga la viejita le dises que vienes de la parte de tu patrón, qu' es un hombre que hase jóvenes á los viejos, y dile que le de cuent' al rey."—"Está güeno," le diju Juanito. Esa nochi sj acostó temprano pa levantarse temprano.

Otro yía se levantó murre temprano, asó carne y almorsó, y se jué pal pueblo. No se tardó 'n yegar y se sentu á la sombr' e la casa de los viejitos. La viejita lo vidó vinir y salju y le diju: "¿Quij andas hasiendu aquí tan de mañana?"—"Vengo," le diju Juanito, "de parte de mi patronsito que dise le den notisia 'l rey que renueva los viejos y á las viejas, y los deja como si jueran jóvenes de veintj años."—"¿Áque guenas notisias!" diju la viej' y se ju' á desilj á su marío. Su marío ju' á dale cuenta 'l rey y el rey mandó yamar á Juanito. Loo que yegó Juanito, le diju 'l rey: "¿Es verdá que tu patronsito renuev' á los viejos y los deja como si jueran jóvenes de veintj años?"—"Sí señor," le diju Juanity, "así me mandó que dijiera."—"Pus antoneses, dilj á tu patrón que se presente," le diju 'l rey. Juanito se ju' y le diju á su amo lo qu' el rey mandaba.

El patronsito le diju á Juanito que juntara la carne qui había quedau y le diju: "Vamonos." Se jueron y se presentó 'l hombrí

ante 'l rey y le dijo: "Aquí me tiene su sacarríal<sup>1</sup> majestá, ¿qué quiere?"—"Quiero saber," le dijo 'l rey si tú eres el que dices que renuevas á los viejos y á las viejas y los dejas como si tuvieran nomás veintí años d' edá."—"Si, yo soy ése," le respondió. "Pus bien," le dijo 'l rey, ora tienes que cumplir lo que dices ó si no pagarás con tu vía."—"Estoy listo pa 'selo," le dijo. "Pus bien," le dijo 'l rey "¿qués lo que nesecitas?"—"Too lo que nesecitu es que me traigan dies carros e leña," le respondió 'l hombre. El rey antoneses mandó que le trujieran too lo que pidía pa ver qu' iba 'ser.

El patronsito mandó que l' hisieran un' hoguera, y logo que ya staba lista mandó qu' echaran en ea toa las viejas y too los viejos qu' habí en la plasa. Algunos no queríam benir pero 'l rey los mandó trai á juersas. Loo que ya sî habían quemau bien bien y que ya nû había más e senisas, sarpicó las senisas con agua y al mismo tiempu hiso la señal de la crus. En ese momento se levantaon por onde quiera de las senisas muchachos y muchachas jóvenes. Toos se quedaon suspendidos y nû hayaban qui haser nî que disir. El rey lî ofresíu al renovador todo lo que quisiera, pero el no quisí aseutar nada, y él y Juanito se jueron. "Vámonos par' otra siudá," le dijo.

Yegaron á la siudá y ya 'bían yegau ayá las nuevas del renovador. En ese reino sî había muertu el rey, y la reina, no más yegó y lo mandó yamar. Loo que yegó, la reina le dijo que quería que resusitar' al rey, su marido. "Ésu es muy fácil," le dijo 'l hombre. "Pus yo le daré too lo que quiera si lo resusita," le dijo la reina. "No nesecito que me pague nada," le dijo 'l renovador, "too lo que quieru es que me traiga 'l cuerpu el rey." Trujieron el cuerpu el rey y 'l renovador les dijo que lo pusián en una mesa. Antoneses mandó que le trujieran leña pa quemar el cuerpo. Á too les ijo que se saliean eseutu á Juanito. Cuando ya too sî habían ido le dijû á Juanito: "Has un' hoguera con esta leña, echa 'l cuerpu adentro, quémalu y logo que ya sté too reusidu á senisas las juntas y las pones arrib' e la mes' y lueo me recuerdas. Yo voy á dormir un rato." Loo que ya habí echó como su patronsito lî había mandau, Juanito ju á recordalo. Loo que recordó ju ónde staba 'l cuerpo, hiso too lo qui habí echu antes con las viejas, hiso la señal de la crus y el rey muerto revivió, tan jóven y tan güen moso que no solo. "Anda," le dijû á Juanitu, "y díli á la reina que mande ropas pa vestir al rey que ya revivió." Asina lû hisieron y poco después vino la reina resibir al rey que staba tan joven y tan lindo que se moría de gusto. Lî ofresíu al renovador todo lo que quisica, pero el no quiso nad' y se jué con Juanito. "Ayá naquel serru altû hay vamos á parar esta nochi," le dijo 'l patronsito. Se jueron y yegaron serca dî otra suida. La gente que ya sabí e las maravías qui hasía, salieron á resibilo dese la madrugada. Tavía staban

<sup>1</sup> Sacra real?

durmiendu y Juanito recordó primero. "¿Es éste 'l hombre qui hase jóvenes á los viejos y reviví á los muertos?" le preguntaron. "Sí," dijo Juanito, "pero yo tamién puedy haselo."—"Pus ven con nosotros," le dijicon, y dejandu á su patronsito dormido se jué con eos pal pueblo. El rey lo mandó yamar y le preguntó: "¿Es verdá que tu patronsito hase jóvenes á los viejos y reviví á los muertos?"—"Es verdá," le respondió Juanito, "pero lo mismo puey haser yo."—"Pos bien, tráigan á los viejos y á las viejas pa 'selos jóvenes," dijo 'l rey, "y si éste joven no los hase jóvenes, que muer' horcau." Antoneses Juanito mandó que le trujieran dies carros de leña, his' un' hoguera y ai mandó qu' echaran á los viejos y á las viejas. Prendió l' hoguera y loo que ya no quedaron más e las brasas, juntó las senisas, las rosó con agua y hiso la señal de la crus munchas veses lo mismo qui hasía su amo. Pero nayen revivía y el probe no sabía qui haser. Al fin ly arrestaron y jué condenau á l' horca. El les pidió que lo dejaran yamar á su patronsity verían que too sí arreglaba. El patronsito yegó y la gente le dijo lo que pasab' y l' enseñaron las senisas de los viejos y viejas que Juanity había quemau sim poer revivilos. Cuando 'l renovador supo que ya staban p' horcar á Juanito, jué par' onde stab' el rey y le pidió permisó pa preguntalí á Juanit' unas preguntas. El rey se lo permitió y delant' el rey el renovador le preguntó á Juanito: "¿Juites tú el que se comió 'l higadito y el corasonsito y la lengü' el borreguito?"—"Sí, yo juí," respondió Juanito, muy avergonsau. "Pus porque dises la verdá," le dijo 'l patronsito, "ora te voy á libertar."—"Quítenle l' horca," les dijo, "que yo resusitarí á toa las personas qu' él quemó." Asina ly hisicon y lo yevaron par' onde staban las senisas. Les echu água, hiso cruses con las manos y toos resusitaron jóvenes. El rey antoneses le dijo que piyera lo que quisiera, pero él nada quisu y se jueron él y Juanito.

Se jueron con direción un serro y antes e yegar á la cumbre llegaron onde stab' un estrecho y ai vido Juanitu 'nos peroles jirviendo. Poco más arriba vido dos perchas con carne sesinada. "¿Ques esto patronsito?" le dijo Juanito. "Es' es la carne de tus dos hermanos," le respondió, "la van á coser en esos peroles."—"¿Y porqué?" le dijo Juanito. "Por malos hijos, y por visiosos," le respondió.

Antoneses se subieron pa la punt' el serru y se pararon un ratu á descansar. El patrón se lj asercu á Juanity y le dijo: "Ora ya nos vamos apartar y quiero que sepas quien soy." Antoneses als' ún brasu y l' ensin' una yaga, y alsó 'l otru y l' enseñó l' otra yaga. "Usté 's mi tata Dios," le dijo Juanito; "bendígame," y s' incó delante d' él. Dios lo bendició y le dijo: "Pídemí ora lo que quieras." Juanito le dijo: "Primero quiero que me conseda sien años de vid' á mí y á mis padres, y que siempre sté yo tan joven com' ora. En segundo lugar quier'un un árbol de pera que cuando vayan arrancar las peras se



queden colgaus dél. Quiero tamién un guaje que lo qu' ensierri adentro dél no se puea salir. Y por último quier' una barajita que con ea nū haiga quien me gane."—"¿Y qué vas haser con too lo que ganes?" le dijo Dios. "Se lo voy á dar á los probes y á los nesesitaus," le respondió Juanito. "Todo se te consederá," le dijo Dios. "Ora mírame subir al sielo," le dijo y se voló pal sielo.

Después que Dios se desapareció se jué Juanito pa su cas' y les contu á sus padres too lo qui había pasau y eos se maraviaron mucho. Otro día se ju' á jugar á la plasa y á toos les ganaba. Les repartía los probes too lo que ganaba y asina pasaba muy contento su vida. Al fin se yegaron los sien años antes de qu' él lo supier' y redepente se li aparesió la muert' y le dijo: "Juanito, ¿qué no stas cansau e vivir? Ya se te yegaron los sien años y vine por tí por tus padres."—"Güeno," le dijo Juanito, "ya que me voy á morir quiero comermi una pera de mi árbol. Traimi una pera pa comérmela." La muerte ju' á 'rrancar una per' y se quedó prendida del árbol. Juanito se ju' á jugar con su barajit' y se li olvidó de la muert' y la dejó tres días colgada del árbol. Á los tres días volvió Juanito y le dijo á la muerte: "Perdóname. Se mi olvidó de tí. Ora te descuelgo si me dejas vivir sien años más."—"Muy bien," le dijo la muerte.

Se pasaron otra ves los sien años y volvió la muerte por Juanito. "Mira," le dijo Juanito, "voy á dales la notisia mis padres; mientras vuelvo, métete neste guaje pa que nū espantes á nayen." Entró la muert' en el guaje, Juanito lo tapó y quédase 'nserrada. Juanito se li olvidó, y se ju' á jugar por seis días. Á los seis días volvió y le dijo á la muerte: "Perdóname, se mi habí' olvidau que ti había dejau aquí. Ora no te deajo salir sólo que me dejes vivir sien años más."—"Sta güeno, déjame salir," le dijo la muerte.

Vivió Juanito sien años más, y cuando se cumplieron yegó la muerte otra ves y le dijo: "Ora sí, ya vine por tí por tus padres." Antoneses Juanito y sus padres se confesaron y la muerte se los yevó pal sielo. Cuandu iban pal sielo pasaron por juntū el infiernū y vido Juanitū á los diablos jugando. Le pidió lisenia la muerte p' ir á jugar un ratito con los diablos y en un rato les ganū á los diablos toa las almas qu' estaban en 'l infierno. Se jué con eas antoneses pal sielū y cuando yegó, le dijo 'l Señor: "Pero Juanito, ¿qui has hecho?"—"Les ganí á los diablos toa las almas del infierno," le dijo Juanito. "Pero no pueden entrar al sielo, porque stan condenaas," le dijo 'l Señor. "Le pido que las perdon' y las almita, por ser mi última ganadita," le dijo Juanito. "Por ser tú quien me lo pide, las perdono," le dijo 'l Señor, y asina 'ntró Juanito 'n la gloria con toas aqueas polres almas.

## 12. JUAN DEL OSO

[John the Bear-like was raised in the mountains, where his mother was taken by a bear. When of age, John kills the bear, and he and his mother escape. He then goes to seek fortune, encounters three powerful wanderers, fights with them, and is victorious. The four go out to seek fortune. A giant meets them, and only John conquers him. An enchanted cave is found, where three princesses are held captive by a giant, a three-headed serpent, and a seven-headed serpent. John kills them all and frees the princesses. The princesses are taken away by John's companions, and John is left alone in the cave. By the aid of the giant's spirit he leaves the cave, presents himself at the king's tournament, and wins as his bride the youngest princess, whom he had formerly saved. The details of the end of this story are very similar to those of "La Yegua mora."]

Juan del oso nació 'n las montañas. Su madre se la robó 'n osu y se la yevó pa las montañas. Juan del oso creció muy grand' y muy rebustu y levantaba pesos enormes y peliaba con las liones y con toa clas d' animales. Era de forma d' hombr' y forma d' oso, peludu y con unas manos y muñecas que metía miedu y daba temor velo. Cuando ya staba grande moso su madre le contó 'l cuento de como la 'lía robau l' oso que los cuidab' y Juan del oso le dijo: "¿Qué no quiere que nos váyanos d' estos montes pa vivir entre gentí humana?"—"¿Cómo lo vamos hacer?" le dijo ea, "tú padre siempre pon' esa piedra 'n la puert' e la cueva cuando sale pa que no nos sálganos, y cuando sta abierto siempre st' él aquí cuidando." Juan del oso le dijo: "Yo tengo suficientes juersas pa quitar la piedra y usté se pued' ir pronto. Yo me staré scondido tras desa peña pa cuando mi padre yegue, le doy con un peñasco 'n la cabes' y lo matu y luego me voy atras d' usté."—"Güeno," le dijo ea, y Juan del oso ju' y le diu 'n arrempujón á la piedra con un hombru y la piedra cayó. "Váyase, madre," dijo Juan del oso, "yo me quedaré aquí pa cuando venga mi padre matalu y logo me voy con usté."

Su madre se jué y Juan del oso s' escondió atrás yuna peña pa matar al oso. L' oso vino y dese lejos vido la piedr' e la cueva quitad' y se puso muy nojau. Juan del oso agarró 'n sus manos una piedra muy rand' y al pasar l' oso por junto del le dió 'n la cabeza tal golpe qu' el oso cayo muerto. Antonses se jué Juan del oso corriendo p' alcanzar á su madre. L' alcansu ántes de yegar á la suidá y la dejó 'n su casa con su padr' y se ju' andar el mundo. "Algún tiempo volveré," le dijo á su madre.

Después e caminar por largo tiempo s' incontró cansau y se puso á descansar á la sombra d' un arbol. En ese mismo lugar s' encontraban á ese tiempo tres hombres que venían por diferentes caminos y toos andaban vagandu y buscandu aventuras. Juan del oso no los vido y se puso á descansar y toos eos se saludaron y se preguntaron sus

nombres. "Yo," dijo el primero, "me yamo Muda-montes, y son tantas mis juersas que puedy agarrar un mont' y levantalo. Tamién arranco bosques y los yevo dj un lugar á otro como si nada juera." El segundo dijo: "Yo me yamo Arranca-pinos y son tantas mis juersas que puey arrancar pinos de los bosques con fasilidá."—"Yo soy Arranca-montes," dijo 'l terseru "y con fasilid' arranc' un mont' y lo derribo."—"Pus, tres compañeros como nosotros nū hay quien les gane," dijo Muda-montes, "poemos andar por el mundo y hacer lo que quiéranos. Vamos á dejar aquí Arranca-montes y vamonos los emás á buscar fortuna." Asina lū hisieron. Arranca-montes se quedó sperándolos á que volvieran. Á ese tiempo ya Juan del oso sī había levantau y s' incontró con Arranca-montes primero. "¿Quién eres y qu' estás hasiendu aquí?" le dijo Juan del oso. "Yo soy Arranca-montes," le dijo 'l otro, "y son tantas mis juersas quī arranc' un monte como nada."—"Pos no m' importa quien seas," le dijo Juan del oso, "véte pronto dj aquí."—"No me voy," le respondió 'l otro. "Pus muy presto tī har' irte," le dijo Juan del oso y sī abrasó con el y lo tirū al suelo, y le djū una pataliadera y una soba que lo dejó meyo muerto. Después yego 'tru e los amigos, Arranca-pinos y éste tamién se pusū argumentar con Juan del oso. Juan del oso no lī aguantó palabras y lū agarró del pescuesū y lo tirū al suelo con toas sus juersas y le djū una soba pior quī al otro. Antonses yegó 'l últimū e los amigos, Muda-montes y este le dió tamién Juan del os' una soba que lo dejo por muerto.

Se quedó Juan del oso sentau descansando y eos pocū á poco fueron reviviendo. Loo que ya los tres se pararon, les dijo: "¿Qué no se van ir dj aquí?"—"Sí, ya nos vamos," le dijieon, "pero queremos que tú te vayas con nosotros."—"Sta güeno," les dijo Juan del oso, "vamonos como compañeros. Yo seré 'l capitán." Se fueron los cuatro juntos y logo que yegaron serca yī un lugar, les dijo Juan del oso: "Ora vamonos á buscar que comer. Que se qued' el Muda-montes aquí pa que nos haga de comer, y vamos nosotros á buscar más." Á poco rato que sī habían ido yegū 'n gigante tan negru y tan grande que no solū y se lī asercū á Muda-montes y le dijo: "¿Qué stas hasiendu aquí? ¿Que no sabes qu' est' es mi terreno?"—"Estoy hasiendu de comer," le dijo Muda-montes. "¿Qué no ves?"—"Lo que quierū es que te vayas pronto," le dijo 'l gigante. "No me voy," le dijo Muda-montes, "yo soy Muda-montes, y con mis juersas puey agarrar un mont' y derribalo."—"Que m' importa quien seas," le dijo 'l gigante, y le dió tantas pataas y tantos golpes que lo dejó por muerto. Antonses se jué 'l gigante y apenas había meyo revivido Muda-montes cuando yegaron sus compañeros y lū hayaron too descalabrau. "¿Qui hay?" le dijieon, "¿Porque no preparates la comía?"—"Me subí arriba dj un pino," les dijo, "y me caí me descalabré, y por eso nū he preparau la comida."



Otro día les dijo Juan del oso: "Hoy que se quede Arranca-pinos y los emás nos vamos á buscar fortuna. Logo que se fueron yegó 'l gigant' y le diu á Arranca-pinos una sob' igual á la que le diu al otro. Lo dejó tendido nel suelo meyo muerto y entero descalbrau. Logo que yegaron sus compañeros y tavía lú hayaron acostau le preguntaron: "Per' hombre ¿qué tienes? ¿porqué stas tan golpiau?"—"Me subi arriba di una peñ' y me caí," les dijo, "y me golpié tanto que no m' he podido ni levantar." Antonses los demás hisieron su comid' y se fueron á dormir. Muda-montes sabía muy bien lo que li había pasau á Arranca-pinos pero lo disimulab' y nada desía.

Al terser día Juan del oso les dijo: "Hoy me quedo yo," y eos se fueron muy contentos, pus los qui habían resibido las güenas pelas iban riyendos' y disían: "ora verá Juan del oso la turra que le da 'l gigante." Muy presto yegó 'l gigant' y le diu á Juan del oso: "¿Qué stas hasiendu aquí?"—"¿Paqué me preguntas, si tú ves bien lo que stoy hasiendu?" le dijo Juan del oso. "Pus véte di aquí, y muy pronto," le dijo 'l gigante. "Me voy si mī hases ir," le dijo Juan del oso. "Pus si piensas qu' eres tan hombre y quieres pelear, dime de que modo quieres pelear," le dijo 'l gigante. "Del modo que tú quieras," le dijo Juan del oso. "Pus tom' est' espada," le dijo 'l gigante, y comensaron una reyerta qui hasta las chispas saltaban de las espaas. Al fin despaasaron las espaas y se vinieon á las manos. Con las espaas no s' hisieron naa, no más que Juan del oso li arranc' ún' orej' al gigante y se l' echó 'n la bolsa. Logo que se prendieron con las manos el gigante vido que ya li andab' y que Juan del oso tenía más juersas qu' él y echu á juir qui hast' alitas le faltaan. Se quedó Juan del oso solú y pronto volvieron sus compañeros y le preguntaron: "¿Qué stas hasiendu? ¿Cómo te jué?"—"Bien," les dijo Juan del oso, "yo no me caí del pino, ni del peñasco, ni me pegó 'l gigante." Se quedaron eos muy avergonsaus y nu hayaban ni que disir. Al fin le diu Arranca-pinos: "¿Cómo nos puees prebár que le pegates tú al gigante?"—"Pus ¿qué me ven descalbrau com' ustees?" les dijo, "y para mejores pruebas, miren est' oreja. ¿Conosen ustees est' oreja?" Cuando eos vieron l' oreja no puyeron negar qu' era l' orej' el gigante y quedaron pior yí avergonsaus.

"Vamos adelante," les dijo Juan del oso. Caminaron muncho y al fin yegaron onde stab' un poso muy jond' onde se disía que stab' un palasio 'ncantau. "Junta tod' el sacate que puedas pa 'ser un cabresto," le dijo Juan del oso Arranca-pinos. Asina lú hisu y muy pronto tenían suficiente y 'sieron un cabresto muy largu y muy greso. El posu era muy jondú y tenían que pasar por tres lugares muy peligrosos. En el primer lugar había navajas y cuchíos atravesaus, en el segundo lugar había munchas piedras muy grandes, y en el terser lugar, qu' er' el más peligrroso, la tierra se moví' y si abrí' y se serraba. "A

ver quien es el más valiente," les dijo Juan del oso. "Á ver quien entra 'n ese posu á desencantar á las tres prinsesas que disen que stan aí, y saca las riquezas."—"Yo quiero 'ntrar primero," dijo Arranca-pinos. "Güeno," le dijo Juan del oso, "y yev' una campan' cuando te dé mied' ó veas peligro la suenas pa sacarte."

Metieron el cabrestu y se descolgó Arranca-pinos. Cuando yegó 'nde staban las navajas y los cuchíos si arriesgó y pasu adelante, pero nomás iba yegand' onde staban las piedras que se topetiaban unas con otras como si tuvieran vida, le yó tanto miedo que no si atrevió y sonó la campana. Lo sacaron y antoses dijo Juan del oso: "Pus ya que tienes miedo, ora voy yo." Descolgaron á Juan del oso y sin miedo pasó por too los lugares. Pasó por onde staban las navajas y los cuchíos, por onde staban las piedras que se daban unas á las otras, y por onde la tierra se movía abriendos' y serrándose.

Yegó 'ntonses onde stab' un hermoso palasio y abriendo la primer puerta qu' incontró, hayú' n' hermosa prinsesa que le dijo nomás lo vido: "¿Pero cómo has venidu aquí, hombre? Dì aquí no saldrás vivo. Aquí sta 'l gigante más juerte del mundu y nomás vien' y te mata."—"¿Qué me prometes, y te saco dì aquí?" le dijo Juan del oso. "Si me sacas dì aquí te prometo casarme contigo," le dijo la prinsesa. "Pero dudo que lo pueas haser, porque stoy sierta que te va matar."—"Ora verás como lo mato," le dijo Juan del oso. "Pero pa que cumplas después tu promesa, dame si año de prenda." Ea le dió 'l año y el se lo puso nel dedo. Antonses lu agarró de la manu y lo yevó pa la sal' e comer y le diu una güena comida. Loo le diju él que quería dormir y cuando staba durmiendo se sentó junto dél, y le reflejó que tenía las manos y las muñecas enormes y se l' hiso poco feo. "Pero vale más casarme con el que starme nestas tiñeblas," dijo, y considerando qu' el gigant' iba venir á matar á su novio comensu á yorar y las lágrimas le cayeron á Juan del osu en la cara. Recordó y le preguntó que si porqué yoraba. "Yoro porqué orita viene 'l gigante pa matarte," le diju ea. "No yores," le diju el, "que yo soy el que lo voy á matar." Yegó 'l gigant' y dijo: "Á carni humana me güeli aquí — si no me la das comerti á ti."<sup>1</sup>—"Aquí stoy listo pa pelear contigo," le dijo Juan del oso y se le jue 'nsima. Entablaron una reyerta tan reñida quí hasta temblaban las piedras y el palasio. Pero Juan del oso tenía fuersas superiores y al fin tiru al gigantí al suelo y le cortó la cabeza. Cuando cayó muertu al suelu hasta daba miedo velo.

Antoses le preguntó Juan del osu á la prinsesa que si cuantas más prinsesas había. Ea le dijo quí había tres prinsesas más y l' enseñó la puert' onde staba la primera. Se jué Juan del osu y dì un arrem-

<sup>1</sup> A fixed formula, the same as in tale No. 2, and also found in several Spanish folk-tales from Spain. *Comerti á ti* < *comerte he á ti* is an old Spanish construction.

pujón la quebró y hayó 'tro palasio más bonito qu' el primero y otra princesa más hermos' y más joven que la primera. Ea se sorsprendió y le dijo: "¿Qui' as venidu haser aquí, onde nayen sj arriesga?"—"Vine pa sacarte desta masmorra," le respondió Juan del oso. "No se como tj has atrevidu entrar aquí," le dijo ea, "porqu' aquí no sj atrevido 'ntrar nayen antes e tí." Juan del oso le dijo qu' el no tenía miedu y qu' el la salvaría. "Imposible," le dijo la princesa, "porqu' á mí me cuid' una sierpe grandísima que te comerá."—"No mí hase nada," le dijo Juan del oso; "dime que me prometes y yo te saco yí aquí."—"Si me sacas me caso contigo," le dijo ea, y antones Juan le pidió que le dier' alguna cos' en señal de que cumpliría su promesa, y ea le dió tamién un año. Antones Juan se jué con la princesa par' otro cuarto 'nde le yó de comer y después se ju' á dormir. La princesa se sentó junto dél y se pusy á yorar. Juan del oso recordó y le dijo: "¿Porqué stas yorando?"—"Stoy yorando," le dijo la princesa, "porque temo qui' orita venga comerte la sierpe. Tiene tres cabezas y con cada cabeza com' y traga muy apriesa."—"Nú importa," le dijo Juan del oso. "Á mí no mí hase nada." Ea le dijo 'ntones: "Pus tom' estas dos espadas y prepárate, que ya viene la serpiente." Oyó Juan un chiflidu y dió um brinco pa delant' y se preparó. Yegó la sierpe muy nojad' y nomás oliu á Juan y dijo: "Aquí hay carní humana; yo la güelo."—"Yo tamién te güelu á tí," le dijo Juan del oso y se le jué 'nsim' y de tres tajarasos le cortó las tres cabezas á la sierp' y la dejó muerta.

Antones le dijo la prinsesita: "Tuavía te falta 'l lugar más peligroso. Hay aquí nesta cuev' otro palasio 'nde stá otra princesa muy joven y muy linda, y la cuida la sierpe de siete cabezas que nayen ha podido matar. ¿Ves aquea puerta grande? Pus ai es l' entrada." Juan del oso se jué pronto pa la puerta, le dió un arrempujón con toa sus juersas y la puerta sj abrió de par en par. La princesa, nomás lo vídu y le dijo: "Quítate pronto dj aquí, si no quieres que te trague la serpiente más horrible del mundo. Aquí me tien' encantada 'n este palasio y ni un ejérsito la puede matar. Tiene siete cabezas y no puede naye cortárselas."—"No le tengo mico," le dijo Juan del oso. "¿Qué me prometes si te saco yí aquí?"—"Si me sacas te prometo casarme contigo," le respondió la prinsesita. "Güeno," le dijo Juan del oso, "pero dame 'sj año en seña de que cumplirás lo prometido," y ea se quitó 'l año y se lo dió. La prinsesa 'ntones agarru á Juan del oso e la manu y lo yevu y le yó de comer. "Mientras tú comes, yo voy á traitj unas dos espadas," le dijo la prinsesita, y se ju' á trailas. Nomás en cuanto volvió cuando 'yeron venir á la serpiente que venía levantando sus siete cabezas y abriendu y serrando las bocas que daba miedo vela. "Hola, aquí hay carní humana," dijo la serpiente. "Pero no pa tí," le dijo Juan del oso, y dj un solo golpe



de su espada le cortó las siete cabezas como quien rebana melones. Se quedaron los cuerpos bufando y enroscándose y la princesa se quedó álmirada de las juersas de Juan del oso. "Ora que mi has salvau estoy lista pa cumplir mi promes' y casarme contigo," le dijo á él. Antonses juntaron todo 'l oru y toa las riquezas que puyeron y se jueron par' onde staban esperándolos las otras dos prinsesas. Las yevó Juan del osu á l' entrad' e la cueva y les dijo Juan del oso qui ay tenían que subir por el cabresto una par una. Pus' una tabla y le dijo á la princesa mayor: "Súbete nesa tabla, 'fijate del cabresto y sierra los ojos hasta que yegues arriba. Se subió la prinses' en la tabla y Juan del oso le diu un campanasu á la campana y sus compañeros jalaron y sacaron á la princesa. Logo que la vieron, dijo Mudamontes: "¡Áque prinsesa tan linda, yo me voy á casar con ea!" Volvieron á bajar la tabla, oyeron el campanaso y subió la segunda prinsesa. Logo que yegó dijo Arranca-pinos: "¡Áqué prinsesa tan linda, yo me caso con ea!" Volvieron otra ves á bajar la tabla, oyeron otra ves el campanaso, y subió la prinsesa joven. "¡Que prinsesita tam bonita, yo me caso con ea!" dijo Arranca-montes. Volvieron á meter la tabla y Juan del oso temiendo que querían matalo, pus' una piedr' en la tabla y diu un campanaso. Los di arriba que creiban qu' era Juan del oso y d' embidia que le tenían desiyeron matalo, y cuando ya 'bían subidu á la piedra muy arriba la dejaron caí. Antonses Juan del oso se desengaño que querían matalo y sonó de nuevo la campana, peru eos ya lu habían dejau como muerto, y ya si habían ido con las prinsesas.

No sabí' el pobre de Juan del oso qui haser en el plan de la cueva solo y anduvo por tres días sin incontrar nada ni á nayen. Ya se muría di hambre y al fin se metió, por casualidá la mano 'nla bols' y sacó l' orej' el gigant' y pronto se li apareció 'l genio del gigant' y le dijo: "¿Qué desecas? Manda, que stoy listu á 'ser lo que me pidas."—"Lo primero que quieru es que me traigas que comer, que ya me muero di hambre," le dijo Juan, "y en segundo lugar te pido que me saques yj aquí y me yeves onde stan las prinsesas qu' he libertau." Al momento le trujo 'l genio de comer y logo qui acabu e comer se vido serca di una población muy rande y en la puerta de la casa di una viejita y um biejo. "¿Pero qué stás hasiendu aquí?" le dijo la viejita. "Quiero que me dé di almorsar," le dijo Juan del oso. "Güeno," le dijo la viejita; "anda con tu agüelitu á trai leña. Ya tiene los burritos ensiyaus."—"Dígale al agüelito que no vaya, y yu iré," le dijo Juan del oso, "y uste vaya 'serme di almorsar."

Después di almorsar se jué Juan por leña y logo que yegu ál monte sacó l' orej' el gigante, la moryó, y pronto se li apareció 'l genio del gigante y le dijo: "Aquí me tienes á tu mandau, ¿qué quieres ora?" "Quiero que me cargues estos burritos e leña," le dijo. Al momento

los burritos estaban cargaus e leña y Juan se volvió con eos. Logo que yegó salieron los viejitos á resibilo, muy espantaus de qui huyera yegau tan temprano. Le yeron di almorsar y logo que ya 'bían acabau les preguntó Juan á los viejitos que si qui había de nuevü en la plasa. Eos le dijieon que ny había más de nuevo qui habían yegau tres hombres con las tres prinsesas qui habían desencantau y que dos d' eos si habían casau y que l' última prinsesita no se quería casar y que staba muy trist' y desía que sperab' á su novio que se yamaba Juan del oso. Le dijieon tamién qui otro dí iba 'ber una fiesta y qu' iban á ver quien er' el mejor toriador y el mejor lasador y que 'l que juer' el mejor á ése l' iban á dar á la prinsesa por esposa. "¿Quieres ir tú?" le dijieron. "No, yo no quierü ir," les dijo. Yo soy muy feo y se spantan conmigo, si voy."—"Más que que seas feo, es güeno que vayas á ver," le dijieon. "No, no puedo," les dijo Juan, "vayan ustées y cuando vengán me disen lo que pasó." Se jueron eos muy demayana y nomás se jueron y sacó Juan l' oreja del gigante, la mordió y pronto se li apareció 'l genio y le dijü á Juan: "Aquí me tienes á tus órdenes. ¿Qué quieres?"—"Quiero," le dijo Juan, "que me traigas un cabayo, el mejor y más brioso para toriar y lasar, con montura di orü y adornos de toriador, y unos botines que no le vengán á otro mas yí á mí." En un momento tuvo too lo que quería. Pronto se subió nel cabayo y se jué pal lugar de la fiesta. En la plasuela de toros había vaqueros y tiradores de los mejores. Yegó Juan del osu en su cabayo, le puso las espuelas y el cabayo di um brinco saltó por arrib' el sercü y comensü á haser hasañas nunca vistas. En unos momentos se quedaron toos almiraus de su ágilesa y mestría. Todos jueron agarralo, pero di un solo brinco brincó por ensim' e los sercos más altos y s' escapó. Toos se quedaron almiraus y espantaus, y redepente volvió 'tra ves, entró di um brinco, dijü unas gueltas y le tiró 'l anü á un' e las prinsesas. Le cayó 'nla fald' y logo que lo conosio, grito: "Est' es el anío que yo dí de prenda. Es' es mi marido prometido." Toos querían ir á pescalo perü echü á correr á volensie carrera que no le vían nj el polvito. Al brincar el serco se le cayü 'ny e los botines. Jué 'ntonses y l' ntregó 'l cabayü al genio. Cuando los viejitos yegaron ya stab' él en la cas' y les preguntó que si qui había susedido. Eos le platicaron todü y le dijieon qui otro dí iba 'ber fiestas otra ves pa ver si poían hayar al corredor qui había perdid' uno de sus botines. Ese día se presentó Juan más chalán y más bien bestido y al salirse le tirü á la segunda prinsesa 'l anío qu' ea li había dau. Ea dijo qu' és 'era su prometido, pero s' escapó de nuevo. El terser día si anunsieron fiestas otra ves, y Juan le pidió al genio ropas más lindas y se presentó 'n la plas' e toros más guapü y más galán que nunca. Las hasañas qu' hisü ese día encantaron á toos y ya par' irse le tiró 'l anü á la prinsesita su novia y ea grito: "Es' es mi novio,

agárrenlo." Todos le rompieron y lo rodieron y le miyeron el botín y vieron que le venía que ni de molde. Los tres compañeros almitieron qu' era Juan del oso, onque staba transformau en un lindo joven que casi no se conosía. Jué 'ntonses y lı hably á la prinsesita y ea lo conosió y se selebraron las bodas de Juan del oso con la más linda prinsesa.<sup>1</sup>

<sup>1</sup> This tale is found also in Lorraine, being identical, in most of the details, with tale No. 1, "Jean de l' ours," published by E. Cosquin in *Romania*, v, pp. 83-87. Cosquin also finds almost identical versions for the Lorraine tale in Grimm's tales ("Jean le fort," No. 166) and in Schneller ("Märchen aus Wälschtirol").

It is surprising to find in New Mexico such a long and complete version of this, evidently traditional folk-tale. Our New Mexico version is much longer than the Lorraine tale, and may have episodes of other tales added to it. The beginning is in every respect identical with the Lorraine story, and the proper names are the same, — Juan del oso, Mudamontes, Arranca-pinos, against Jean de l' ours, Appuie-montaignes, Tord-chêne. Juan is born in the mountains, whither his mother was taken by a bear. Juan kills the bear, and both he and his mother are saved. In the New Mexico tale, however, Juan leaves his home at once, and meets the companions who later deceived him; while in the Lorraine tale Jean works as an apprentice with a blacksmith. The later details are not always identical, but the end is the same. Juan is victorious over the giant (also serpents in the New Mexico story), and he eventually marries the youngest princess.

The details of how the young man, aided by the spirit of the giant, attended the races and bull-fights given by the father of the princess, and how he came to be known to the princess, are almost identical with the end of our New Mexico tale No. 3, "La yegua mora." There is no reason to suppose, however, that there is any necessary relation between the two. Both are different and complete tales, and in each one every incident is necessary to make them, as they are, perfect popular tales.

In *Romania*, x, pp. 561-563, Cosquin mentions other European and Asiatic versions of our tale.

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## LOCAL MEETINGS

## NEW YORK BRANCH

DURING the season of 1911 the New York Branch of the American Folk-Lore Society held the following meetings. On January 20, 1911, Dr. Robert H. Lowie read a paper on "Mr. Van Gennep's Contribution to Mythology." The lecturer emphasized several important issues referring to the origin and growth of myths. An animated discussion followed, in which Dr. Boas, Dr. Frachtenberg, Dr. Goldenweiser, and the lecturer participated. The Branch met again on February 24, to hear Miss Louise Haessler's paper on "Two Sources of the Beast Epic." In the subsequent discussion Dr. Lowie took the lead. At the next meeting, on October 31, the Treasurer's report was read, after which the President of the Branch, Dr. Joseph Jacobs, suggested a plan for bringing the New York Branch of the Folk-Lore Society into touch with the educational system of the city. The proposal met with the approval of the other officers of the Branch, whereupon the President undertook the elaboration of ways and means towards the realization of the plan. The discussion was followed by a paper read by Professor Franklin H. Giddings, on "The Individual and the Group." The brilliant and suggestive paper provoked a heated discussion participated in by Messrs. Lowie, Spinden, Goldenweiser, and President Jacobs.

At the meeting of December 12, Dr. Joseph Jacobs addressed the Branch on "Folk-Lore and Education." Several gentlemen prominent in the educational life of the city were present, and the President's plan suggested at the previous meeting was discussed, but for the time being no definite course of action was determined upon. The lecture was preceded by a meeting of the Council, at which the officers for 1911 were re-elected: Dr. Joseph Jacobs, *President*; Dr. Robert H. Lowie, *Vice-President*; Dr. A. A. Goldenweiser, *Secretary*; and Mr. Stansbury Hagar, *Treasurer*. Dr. Franz Boas and Mr. E. W. Deming were made *Councillors*.

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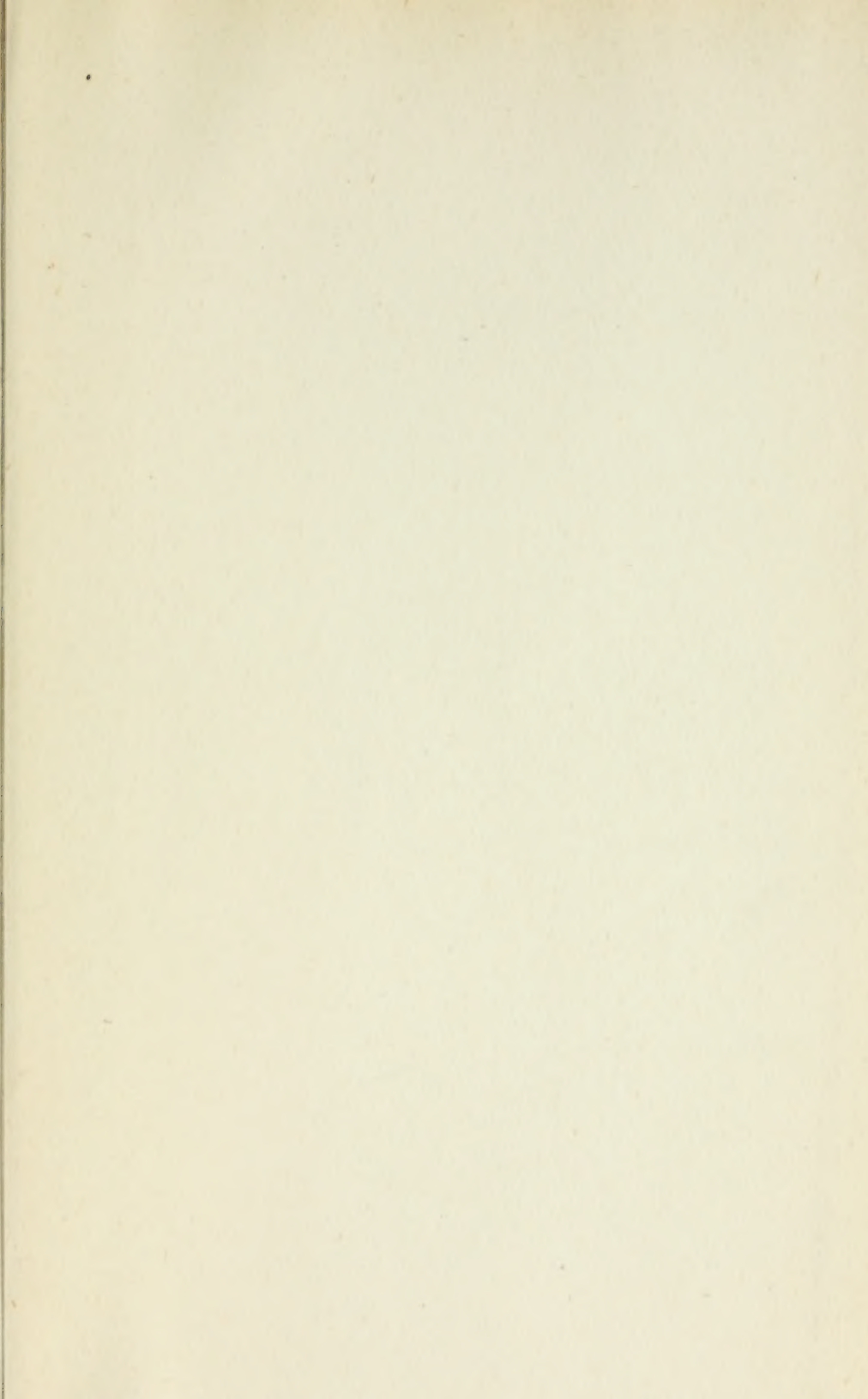
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